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LITERATURE

Aylwin. By Theodore Watts-Dunton.
(Hurst & Blackett.)

FEW books have been more talked about than 'Aylwin,' and few have been waited for so long. Many reasons for its having been withheld till now have been assigned, all of them, no doubt, apocryphal. The reader who, on completing his perusal of the work, still asks why it has not been given to the world before will, we cannot but think, show some lack of intelligence. Passion so fervid as that which vivifies this volume, and drives from the author's style those qualities for which his didactic prose is notable, must surely be the result of deep experience. Literary skill would have been powerless of itself to produce such effects as we find here; it could never have enabled the writer to impart to this narrative an eloquence so spontaneous that his readers identify themselves, to an almost painful degree, both with him and with his creations. The words have come "straight from the heart," and in consequence go "straight to the heart"; and if the writer has paused long before taking into his confidence any but his closest friends, the fact is not, on the whole, surprising.

There are, however, other reasons which would serve to account for the delay in publishing 'Aylwin.' For a long time Mr. Watts-Dunton's circle of friends has comprised all that was and is most interesting in the literary and artistic worlds. For him to write intimately about himself seemed almost like writing intimately about great poets and painters with whom he has lived on terms of more than brotherly closeness and confidence. And it was an axiom of Sir Walter Scott's that it is not easy for a novelist to delineate characters in entire independence of the people by whom he has been impressed.

It is not necessary to hint at the persons whose influence on the story may be felt, if not seen. Therefore our extract from the book will be confined to a scene in which characters appear whose features, although easily recognized by the initiated, will be unfamiliar to the general reader. In the

following passage we have a portrait of an eccentric man of genius, respected and admired and beloved by the men of genius among whom he moved, the nature of whose extraordinary work is brought out in Mr. Watts-Dunton's description of the painter's designs. The passage is also an excellent illustration of the picturesque way in which the author depicts that Romany life with which he was familiar twenty-five years ago. Aylwin, in his search for Winifred after her disappearance on Snowdon, comes upon a group of English painters, and takes them to the gipsies' camp near Bettws y Coed. There, during tea, Wilderspin, the eccentric painter, possessed of one idea—the painful one that his mother, in order to feed her children, died of starvation—insists on telling the story of his life:—

"Though famous now, I climbed the ladder of Art from the bottom rung; nay, before I could even reach the bottom rung, what a toil-some journey was mine to get within sight of the ladder at all! The future biographer of the painter of 'Faith and Love' will have to record that he was born in a hovel; that he was nursed in a smithy; that his cradle was a piece of board suspended from the smithy ceiling by a chain, which his mother—his widowed mother—kept swinging by an occasional touch in the intervals of her labours at the forge."

"I did not even smile at this speech, so entirely was the effect of its egotism killed by the wonderful way of pronouncing the word 'mother.'"

"You have heard," he continued in a voice whose intense earnestness had an irresistible fascination for the ear, like that of a Hindoo charmer—"you have heard of the mother-bird who feeds her young from the blood of her own breast; that bird but feebly typifies her whom God, in His abundant love of me, gave me for a mother. There were ten of us—ten little children. My mother was a female blacksmith of Oldhill, who for four shillings and sixpence a week worked sixteen hours a day for the fogger, hammering hot iron into nails. The scar upon my forehead—look! it is shaped like the red-hot nail that one day leapt upon me from her anvil, as I lay asleep in my swing above her head. I would not lose it for all the diadems of all the monarchs of this world. She was much too poor to educate us. When the wolf is at the door, Mr. Aylwin, and the very flesh and blood of the babes in danger of perishing, what mother can find time to think of education, to think even of the salvation of the soul—to think of anything but food—food? Have you ever wanted food, Mr. Aylwin?" he suddenly said in a voice so magnetic from its very earnestness, that I seemed for the moment to feel the faintness of hunger....."No one who has never wanted food knows what life is," said Wilderspin....."No one has been entirely educated, Mr. Aylwin—no one knows the real primal meaning of that pathetic word Man—no one knows the true meaning of Man's position here among the other living creatures of this world, if he has never wanted food. Hunger gives a new seeing to the eyes."

"That's as true as the blessed stars," muttered old Mrs. Boswell, Rhona's beloved granny, who was squatting on a rug next to her son Jericho, with a pipe in her mouth, weaving fancy baskets, and listening intently. "The very airth under your feet seems to be a-sinkin' away, and the sweet sunshine itself seems as if it all belonged to the Gorgios, when you're a-follerin' the patrin with the em'py belly."

"I thank God," continued Wilderspin, "that I once wanted food."

"More nor I do," muttered old Mrs. Boswell, as she went on weaving; "no mammy as ever felt a little chavo [child] a-suckin' at her

burk [bosom] never thanked God for wantin' food: it dries the milk, or else spiles it."

"In no way," said Wilderspin, "has the spirit-world neglected the education of the apostle of spiritual beauty. I became a 'blower' in the smithy. As a child, from early sunrise till nearly midnight, I blew the bellows for eighteenpence a week. But long before I could read or write my mother knew that I was set apart for great things. She knew, from the profiles I used to trace with the point of a nail on the smithy walls, that, unless the heavy world pressed too heavily upon me, I should become a great painter. Except anxiety about my mother and my little brothers and sisters, I, for my part, had no thought besides this of being some day a painter. Except love for her and for them, I had no other passion. By assiduous attendance at night schools I learnt to read and write. This enabled me to take a better berth in Black Waggon Street, where I earned enough to take lessons in drawing from the reduced widow of a once prosperous fogger. But ah! so eager was I to learn, that I did not notice how my mother was fading, wasting, dying slowly. It was not till too late that I learnt the appalling truth, that while the babes had been nourished, the mother had starved—starved! On a few ounces of bread a day no woman can work the 'Olliver' and prod the fire. Her last whispers to me were, 'I shall see you, dear, a great painter yet; Jesus will let me look down and watch my boy.' Ah, Sinf Lovell! that makes you weep. It is long, long since I ceased to weep at that. 'Whatsoever is not of faith is sin.'"

"Rhona Boswell, down whose face also the tears were streaming, nodded in a patronizing way to Wilderspin, and said, 'Reia, my mammy lives in the clouds, and I'll tell her to show you the Golden Hand, I will.'"

"From the moment when I left my mother in the grave," said Wilderspin, "I had but one hope, that she who was watching my endeavours might not watch in vain. Art became now my religion."

We have alluded to the comparative absence of the purely "literary" quality from the style of 'Aylwin,' and have also accounted for it. It would have been easy for Mr. Watts-Dunton to endow his work with patches of rhetoric more or less ornate—such patches as might have been looked for in ordinary circumstances from an acknowledged master of English prose. A true instinct, however, has taught him to disregard this temptation. The book opens with an eminently graceful passage, and there are others in which the conscious power of the accomplished penman is delightfully exhibited. It will be observed, however, that all these examples of deliberate eloquence are ascribed in the story to Aylwin's father, to Wilderspin, or to D'Arcy, the poet-painter, in whose mouths they are dramatically appropriate. The narrative as supplied by Aylwin is characterized in the main by clearness and directness—the qualities of narrative at its highest—the qualities by which the great story-tellers have held their readers. The descriptive parts of 'Aylwin' are full of glamour, but they are so by virtue not of any mere adjectival brilliancy or force, of any rhetorical device, of the manufacture of "poetic prose," but of the clearness and directness attained by a narrator who is absorbed in his work and anxious only to convey his impressions with rapidity and truth.

Among other features which render 'Aylwin' noteworthy we should name its ex-

position, seldom, if ever, attempted, of the influence of Romany blood on its possessors and their surroundings, and its portrayal, also quite novel, of the Cymric side of the Celtic character. We see these chiefly in the portraiture of Aylwin, the hero, and of Winifred, his lady-love. In Aylwin the temperament of the gipsy is at war with the intellect of the cultivated Englishman. He is exhibited as sceptical concerning the superstitious imaginings alike of his father, of Winifred, and of the gipsy Sinf. At the same time he is shown as consumed by a love passion such as only a member of the Romany or of kindred races could entertain. And, in the end, the Romany in him prevails, causing him to replace the fatal cross in his father's tomb, and to accept more or less fully Sinf's fanciful faith and philosophy. Winifred, on the other hand, is the Cymric damsel to the life: exquisite as a child and as a maiden, sensitive to elemental influences, and yet with a large strain of common sense degenerating almost into Philistinism. This phase of the Celtic idiosyncrasy, not before studied by our novelists, has been analyzed and vividly presented by the penetrating and sympathetic intellect of the author of 'Aylwin.'

Another original feature of the work is the fact that it is a story of tragic power whose tragic action is set moving without the agency of a "villain." In this Mr. Watts-Dunton illustrates his own well-known dictum, set forth in his treatise on poetry, that in the fiction of the future the tragic mischief of the drama will be achieved not by a human "villain," but by sinister Circumstance alone. Although the misery that befalls Winifred Wynne is the direct result of her father's theft of the cross, her father cannot properly be called the "villain" of the tale. He is simply the instrument of fate; his mission is to help forward the fruition of the curse which the dead man (Aylwin's father) has hurled at the possible desecrator of his tomb. It is Winifred's misfortune that she is Wynne's daughter, on whom the effects of his wrongdoing must needs descend. It is the gipsy Sinf's glory that she is enabled by beneficent Circumstance to strengthen the "dukkeripen" which is favourable to the ultimate union of Aylwin and Winnie, and so to nullify the "dukkeripen" which prophesied disaster to herself.

Altogether, Mr. Watts-Dunton has, we think, acted wisely in following up the success of 'The Coming of Love' by the publication of 'Aylwin,' its prose counterpart. The comments on the former quoted at the end of this volume show that, upon whatever points the critics might have disagreed, there was one upon which they were unanimous—the originality of 'The Coming of Love' both in conception and in treatment. The atmosphere into which that work carried us was so new, so unexpected, that the poem could be compared with no other in the language. No poet before had looked out upon nature at once with eyes which were alight with what contemporary science can teach, and with the eyes of the Romany, to whom nature speaks by means of symbol and "dukkeripen." The atmosphere which enveloped 'The Coming of Love' envelopes

'Aylwin,' and makes it stand out from all other novels as 'The Coming of Love,' by a general consensus of opinion, stands out from all other poems.

And this similarity of atmosphere is not the only respect in which the likeness between the poem and the novel is apparent. The portrayal of gipsies in 'The Coming of Love' was far more truly realistic than the portrayal of gipsies in 'Lavengro' and 'The Romany Rye.' It implied a study of the subject as close as that of the most uncompromising realist depicting the slums of Paris or of London, and yet, withal, it was as poetic, as much charged with beauty, as though beauty had been the poet's artistic goal. We see precisely the same thing in 'Aylwin.' Nothing could be more realistic in method, yet nothing could be more beautiful in result, than the portrait of Sinf Lovell, the woman whose love for Aylwin is so great that she can sacrifice her happiness in order to secure his. It is no disparagement to Borrow to say that Sinf is the finest gipsy woman ever drawn; for, with the exception of old Mrs. Herne in 'Lavengro,' Borrow's gipsies, male and female, are wholly what have been called picture-characters, in contradistinction to dramatic characters. When Borrow depicts a personality, when he gives a portrait of an individual, he leaves the gipsy pure and simple, and delineates eccentric characters, like the man who studied Chinese and the delightful Isopel Berners. Why he made Isopel not a gipsy, but a hater of gipsies, and why he took so much trouble to bring out the traits in her which were most anti-Romany, are questions which have been asked ever since 'Lavengro' appeared. Whatever may have been the cause, the fact is obvious enough that to the Romanies Borrow always accorded a generic rather than dramatic treatment.

It is only fair to Mr. Watts-Dunton to add that in producing 'Aylwin' he has performed a double feat, and one on which he may be heartily congratulated. He has written a work which the general public is likely to enjoy because of the freshness, the vigour, the liveliness of its action and characterization, and which will delight the cultivated reader by reason of its underlying poetry and philosophy. Like 'The Coming of Love'—which is in a sense its sequel—'Aylwin' is pretty sure to take a high and permanent place in our literature.

In conclusion, a word of praise is due to the publishers and the printers for their work. We do not remember any recent instance of a novel being issued by a London firm in a form so pleasantly artistic as this.

Emin Pasha: his Life and Work. Compiled from his Journals, Letters, Scientific Notes, and from Official Documents, by Georg Schweitzer. With an Introduction by R. W. Felkin, M.D. 2 vols. With Portrait and Map. (Constable & Co.)

CRITICS seldom come across a system of editing so complicated and confusing as in this life of Emin Pasha. There are intercalated notes signed "German Editor," others described as by "Editor" without the addition of "German," others with the

ascription "English Translator," others apparently also by the translator, but without brackets or any other marks of distinction. Who the English translator is there is nothing to show; but it is fair to add that his version, though scarcely skilful, does not read altogether badly. When the German edition appeared is not stated; but the "German Editor" is presumably Herr Schweitzer, Emin's cousin and executor. To add to the confusion, the "German Editor" writes so harshly of certain British negotiations which took place with Emin, at and after the time when he was "rescued" by Mr. H. M. Stanley, that it has been considered advisable to allow Dr. Felkin, who, as Emin's loyal friend, was concerned in those negotiations, to give his own version of them by way of introduction. We can only suggest that, to be quite impartial, the publishers might have invited Mr. Stanley to give his version in another introduction; for assuredly the charges advanced against him in these volumes, not only by the German editor, but by Emin himself and other witnesses, are hardly of a character to be passed over in silence. Mr. Stanley has not hitherto shown any incapacity for self-defence; and though this book may be regarded as a reply to his own, and the attack is not altogether unexpected, he will probably see the necessity of a rejoinder.

The worst of the matter is that the complicated relations of the various actors in the drama have become the battlefield of national jealousies. Until Mr. Stanley carried him off, much against the grain, Emin was nominally an officer of the Egyptian Government, though he had drawn no support or pay from it for several years in consequence of the Mahdi's revolt. At that time he was looking to England for help, and his letters to Dr. Felkin—whom he had known as a medical missionary in the Equatorial Province in 1879, and corresponded with ever since—prove that his idea, in the event of Egypt totally abandoning his province, was to emulate the example of Raja Brooke and "Sarawak" (the verb is Dr. Felkin's) Equatoria with the aid of a British commercial syndicate. On the strength of his letters, Dr. Felkin actually signed a provisional agreement with Sir W. Mackinnon for the transference to the British East Africa Company of all Emin's "rights" in the Equatorial Province, on the condition that the Pasha should retain the government of it as long as he pleased. This agreement was never signed by Emin, though he kept it for a long time in his possession. Mr. Stanley meanwhile had suggested a somewhat similar arrangement, with an alternative proposal from the King of the Belgians as head of the Congo State. The German editor naturally sees in all this the well-known grasping tendencies of England, and denounces the proposals with unmeasured indignation. He is proportionately triumphant when Emin, after apparently forgetting (and being forgotten by) not only the Fatherland, but even his own family in it, for fourteen years, is brought by Mr. Stanley, involuntarily enough, under the German flag, at sight of which he breaks off all relations with England and Egypt, and sets out again to reconquer as much as he can of his old province for his beloved

Kaiser, who had duly telegraphed congratulations.

How far he was to go may be judged from his official instructions to secure all the territory between the Victoria Nyanza and the Albert Nyanza, "so as to frustrate England's attempts at gaining an influence in those territories.....up to the frontier of the Congo State," and the hint that "any extension, warranted by circumstances, of the sphere of influences just described would be regarded.....as redounding to your excellency's special merit." This was in April, 1890. It seems that the Anglo-German Convention of the following June, defining the boundaries of the respective spheres of influence, did not come a moment too soon. As Emin wrote later: "The English appear to absolutely decline to let us have Uganda, and I cannot blame them. Uganda, though now laid waste, is the pearl among the countries all round here." And again, in strange contradiction to earlier suggestions, "the English have simply taken from us [*sic*] the lion's share of East Africa, and if I had had orders to that effect I should have been in Uganda and Unyoro long ago." Of course, Emin's reversion to German interests irritated the English at least as much as it delighted Major Wissmann and his countrymen. The result is that neither side can write of Emin Pasha and the negotiations of which he was the centre with anything approaching to moderation. In these volumes we have the German view stated with more than Teutonic bluntness, and a few protests on the part of the English translator, unsupported by any documentary evidence, are futile to counteract the possibly erroneous impression produced by the German witnesses.

Nevertheless, in spite of confused editing, repetitions, prolixity, violent prejudice, and obvious misrepresentations, or worse, the book has a vivid, pathetic, almost tragic interest. It presents a picture of Emin, as revealed in his often charming private letters, which will do much to efface the common estimate which Englishmen have formed of his character. He has generally been represented as a weak, vacillating man, wholly absorbed in a naturalist's pursuits, and incapable of governing a disturbed province. But these pages make it sufficiently clear that he established and kept up fifty official stations, that he brought his difficult subjects into excellent order, as order goes in Central Africa, maintained his authority by adroit management of his worthless Egyptian officers, collected the Government revenue with remarkable regularity, introduced numerous agricultural improvements, and won the respect and even affection of his people. For years he held a province larger than England, without any communication from his superiors in Egypt, when cut off first by the "sudd" on the Nile, and afterwards by the successes of the Mahdi; and, in spite of a want of all military talent, he opposed a steady resistance, not only "to Mahdists under arms, and to rebellious negro tribes, but also to the agitation, intrigues, and disorders of domestic enemies, secret Mahdists, and calumnious malcontents." When at last forced to retreat up the river to Wadelai in 1885, he still maintained his

position, and his one desire was, not to be "rescued," since he was then in no danger, but to be supported in his scheme for reconquering what had been lost, and forming "a new Sarawak" in Equatoria with the aid of British money. The whole theory of the biography—subscribed, we must admit, by Emin himself—is that it was Mr. Stanley's arrival with the exhausted remnant of his expedition that undermined Emin's authority, brought about the mutiny, and compelled his abdication. It was Emin, it would seem, who saved Stanley, whilst Stanley lost Emin. His immediate return with a small expedition under the German flag shows how little he feared for himself or his influence. He believed, no doubt, that his old province would rise and welcome him back with enthusiasm. He was, indeed, rejoined by some of his old officers, though scarcely with enthusiasm; and his murder at the end of that last pathetic journey was due, it is believed, not to insubordination or misgovernment, but to the hatred of the Arab slave-dealers. He was undoubtedly establishing German influence in the Lake Country with remarkable energy and enterprise when he was treacherously murdered at Kinena, not far from Stanley Falls, in the Congo Free State, about October 23rd, 1892. In all his shrewd and adroit political work as governor of an Egyptian province we can detect no signs of characteristic or habitual weakness or vacillation, until his mind was rudely upset by the startling events attending his "rescue" and his subsequent elevation into the, to him disagreeable, position of a celebrity. Even at the end, though he did sometimes change his mind rather suddenly, it is not fair to assume that he had not good reasons, and it is at least clear enough that he had lost nothing of his indomitable endurance, courage, and resolution.

Of course, he was no soldier, and it is open to any one to conjecture that a soldier, with Emin's personal ascendancy, might have made more of the situation: more probably he would only have got himself killed the sooner. Emin was above all things a man of science, and that he should have been pitchforked into a part against the biggest revolution that East Africa has known in the century is one of the ironies of fate. The chief and most permanent interest of these volumes lies in their revelation of the singularly attractive character of the ardent naturalist, heaping up priceless collections of specimens, and devoting every moment that could be spared from the business of his office to scientific observation and discovery. During his last painful and disappointing expedition he writes:—

"Amidst all my recent troubles and trials I have had one great consolation: I have discovered a largish cat, hitherto unknown to naturalists; it will arouse considerable interest in Europe."

Or again:—

"I have built a pretty hut for myself, and I am now sitting in it, surrounded by my goods and chattels, instruments, collections, birds hung up for drying," &c.

In his boyhood, in his Silesian home, Eduard Schnitzer (to call him by his right name) had been an ardent collector, botanist, and ornithologist. The same tastes distin-

guished him at Breslau University, and during his odd and varied experiences as a doctor in the Turkish service in Albania, of which there is a most curious account in these volumes. To the last his keen enthusiasm for science never deserted him, even when he was writing that touching letter to his sister from Unyangabo:—

"My people are stricken with small-pox. Dr. Stuhlmann is leaving with such as are sound, and is taking this letter. God bless you all. Half-blind as I am, it would be useless to write to me at once, so please wait until you hear from me again."

They never heard again from the lonely, yet resolute wanderer. His diary, which is written up to the date of his murder, is still full of the delight he experienced at each new discovery, each fresh observation. It reveals a character as intellectual as it was kindly and unselfish. His love for his little daughter is a pleasing trait to the very end. His letters to his sister from the wildest parts of Central Africa show a power of enduring danger and discomfort amazing in a delicate and singularly ascetic man, and he retained much of his old knack of managing the negroes. Besides the light they cast on his own engaging personality, they contain interesting records about other explorers and travellers, such as Dr. Junker, Schweinfurth, Peters, and the unlucky Stokes. This ambiguous trader appears to have kept outwardly on friendly terms with Emin, whose hospitality he enjoyed, whilst reporting against him to the German authorities, who ended by censuring and recalling (when too late) the man whom they had so injudiciously sent forth to his death.

There is the making of a fascinating biography in these two rambling volumes, and, in spite of their defects, they will be read with sympathy and admiration for a brave man fighting against tremendous obstacles.

Journal d'un Bourgeois de Paris pendant la Terreur. Par Edmond Biré.—IV. *La Chute des Dantonistes.* (Paris, Perrin & Cie.)

In his first volume M. Biré told how his studies of the French Revolution had preyed upon his mind till he found the only way to get rid of the dark visions with which it was haunted was to commit them to paper. Has Imagination fled before this attempt to control her? At all events, there was a realism about the earlier part of the series which seems lacking in this last production, excellent though it be.

The work no longer reads like the veritable diary of an eyewitness, but rather as a set of discursive essays, which would be better if more succinctly treated. Besides, it loses somewhat in novelty from the fact that the period now before us has been dealt with from a similar point of view by Dauban in his 'Paris en 1794: Histoire de la Rue, du Club, de la Famine,' a work which M. Biré has largely utilized, as his foot-notes, with their habitual precision, indicate.

Among the revolutionary chiefs most attention is bestowed on Camille Desmoulins and on Danton. The notion that the latter was ever influenced by humanity is here shown to be a myth arising out of the

general desire after the 9th Thermidor to make Robespierre the scapegoat of the Terror. Of his victims Danton had been the most prominent. To add to Robespierre's infamy, Danton was rehabilitated. His contemporaries Garat and Riouffe began the process; it was completed by Michelet, who, as proof of Danton's desire to substitute the reign of clemency for that of terror, represented the tribune as proclaiming in the Convention, November 26th, 1793, that "un jour la République, hors de péril, pourra être un Henri IV., faire grâce à ses ennemis." M. Biré refers to the *Moniteur*, and finds the words to have been just the reverse. The text runs:—

"Un tyran, après avoir terrassé la Ligue, disait à un des chefs qu'il avait vaincus, en le faisant suer: 'Je ne veux pas d'autre vengeance de vous.' Le temps n'est pas venu où le peuple pourra se montrer clément. Le temps de l'inflexibilité et des vengeances nationales n'est point passé; il faut un nerf puissant, un nerf terrible au peuple." — *Moniteur*, 28 Novembre, 1793.

This is not the only exposure here made of Michelet's method. The sketch of Desmoulins, the self-styled "Procureur-général de la Lanterne"—who prided himself on having been "sometimes called the son, the dear son," of "the divine Marat"—depends for its interest on the extracts taken from his journalistic writings. From the date of the Varennes episode the editor of the 'Révolutions de France et de Brabant' unceasingly advocated the death of him whom ever since 1790 he had termed "M. Capet l'aîné," "le gros mangeur d'hommes," "l'animal-roi," &c., and of her the "Erinyes, who has shaken all the serpents out of her hair and cast them into the midst of France"; "the foreigner who, affecting to feed men, whom hitherto she has only known how to devour, now scatters libertine charities.....alms which may well prove to her not the steps to the throne of despotism, but the ladder to the scaffold." Royalty dead, Desmoulins sought republican blood. His pamphlet 'Histoire des Brissotins,' which he hawked for sale himself, was instrumental in obtaining the condemnation of, amongst other victims, Petion, Brissot, and Sillery, who three years before had attended his wedding as his personal friends. Presently, the rivalry between the Convention and the Commune becoming more marked, Danton and Robespierre, to fight the Hébertists, whose chief weapon was a newspaper, brought into play Desmoulins's *Vieux Cordelier*. The first number appeared on December 5th, 1793, and was characterized by its laudation of "the great soul, invincible patriotism, unrivalled eloquence," of "mon cher Robespierre, mon vieux camarade de collège." The Hébertists were executed March 24th, 1794; the Dantonists, including Desmoulins, on the 5th of the following month. As these passed to the guillotine David, the painter, sat in a window above the Café de la Régence, sketching the doomed men and hurling insults at Danton, once his friend.

M. Biré furnishes many curious details of revolutionary fooling, of the "masquerades anti-religieuses," as Danton called them, of the eccentricities of the new calendar, and of the paraphrasing of the Creed, the Commandments, &c., to suit republican ideas.

Very amusing, too, is the account of the adaptation of Molière's 'Le Misanthrope' to the spirit of the times. All mention of king, princes, seigneurs, &c., had to be eliminated; even the "vieille chanson," "Si le roi m'avait donné Paris, sa grand' ville," becomes "Si l'on voulait me donner Paris, la grand' ville," &c. The summary given of the farce 'La Folie de Georges; ou, l'Ouverture du Parlement d'Angleterre,' shows the existence then on the other side of the Channel of a greater familiarity with English affairs than one would have expected. On one point we venture to differ from M. Biré. Occasionally he would lead the reader to infer that the love of cruelty was introduced by the Revolution. But has he forgotten that, if women of the lowest classes were to be found in those days delighting in blood, great ladies only forty years earlier paid twenty louis for a window from which to witness the torture of Damians? That, however, was before Rousseau had come into fashion.

MR. JAMES'S NEW STORIES.

In the Cage. By Henry James. (Duckworth & Co.)

The Two Magics. By Henry James. (Heinemann.)

THE variety even more than the fertility of Mr. Henry James's imaginative power is sufficiently attested by the publication, within a month or two of one another, of these two books. Except for one or two common characteristics, of which we shall speak, it is difficult to believe that the two volumes are by the same hand. In the first the story, thin as it is to begin with, is almost lost in the subtle research of phrasing and the torturing of sentiment which seem good to the author; whereas in the two stories contained in the other volume the crisp, definite outlines of the plot are never blurred, but stand out distinct in the masterly narratives. It is not at all that one book is bad as compared with the other; they are so different they can hardly be compared, but the one might almost be called a most laborious analysis of a suggestion, while the other contains two most vividly presented creations.

It has become almost hackneyed to talk of Mr. Henry James's subtlety; but there is no other word which so adequately expresses a constant quality in his work, and his use of this common quality in the two volumes before us illustrates better than anything else their real diversity. 'In the Cage' is an account of a telegraph girl's interest in two people's love story, which she guesses at from the telegrams she has to dispatch for them; she naturally falls half in love with the hero of the episode, but nothing comes of that except a charming conversation on a seat in Hyde Park. But the girl has to use the most extraordinary ingenuity to discover whatever she does of the story, and in her efforts she almost gets to talk and split logic as if she were the author herself. The fault of the story is that there is no adequate return for all the torturings of inquiry and expectation in it. The girl herself is charming; the greatest admiration is due to the author for the accumulation of delicate touches by which he shows her hunger for romance, her

delight in knowledge, her perfect natural good taste joined to certain slight faults in breeding due to her surroundings, and her rigid command over her self-respect, even when venturing on a certain extravagance of conduct. But admitting all the charm of her character, one is inclined to think her too good to be squandered on the subtleties of a mystery which is never really cleared up. The whole story is set out with too vast an appendage of nods and hints and things kept back; and it ends in fizzle. What all the telegrams were about and what all the difficulties were we are no clearer at the end than at the beginning. As the author himself most excellently puts it,

"She still seemed to wait for something—something in the key of the immense discussions that had mapped out their little week of idleness on the scale of a world atlas. Something came at last, but without perhaps appearing quite adequately to crown the monument."

It would be difficult to criticize the book better in a few words. The fact is that in such stories as these Mr. Henry James takes himself much too seriously. He has been interested in seeing telegraph clerks at work, he wonders what they know or guess of the secrets of which they have a glimpse, and so he sets to work to write a book in which he will pick one to pieces. It is true that he shows us the telegraph clerk, but with such an apparatus of confused plot and counterplot that her real charm is almost lost sight of; it is like using a steam-hammer to crack a nut. The very style reflects the difficulty; all through the book the phrases are tortured and obscure, parentheses abound, and it almost looks as if an attempt were being made to conceal the poverty of the idea in vast swaddling-clothes of verbiage. Take this sentence, from the very first page:—

"That made it an emotion the more lively—though singularly rare and always, even then, with opportunity very much smothered—to see any one come in whom she knew, as she called it, outside, and who could add something to the poor identity of her function."

The idea intended to be conveyed is not particularly elaborate; but it would be hard to imagine a more involved and unemphatic way of conveying it.

But 'The Two Magics' is a very different sort of book. The first tale, 'The Turn of the Screw,' is one of the most engrossing and terrifying ghost stories we have ever read. It is a real creation, and the idea of it is quite novel. Briefly, it is about the influence which two evil ghosts have on the lives of two young children, and about the efforts made by their governess to overcome the sinister attacks. Here the author makes triumphant use of his subtlety; instead of obscuring, he only adds to the horror of his conception by occasionally withholding the actual facts and just indicating them without unnecessarily ample details. A touch where a coarser hand would write a full-page description, a hint at unknown terrors where another would talk of bloody hands or dreadful crimes, and the impression is heightened in a way which would have made even Hawthorne envious on his own ground. And here, too, the style—braced up, as it were, to the task of not missing a detail of the author's effects—loses its flabbiness and indistinctness, and

only gains in stimulating power where a curious turn of phrase is substituted for a more hackneyed expression.

The other story in the book, 'Covering End,' though not so striking as the first, is in its way excellently told. Here the vein is light. It is an account of how one of those ever-charming American women swoops down on an old family mansion, conquers it and its owner for her delightful self, and puts to rout the swelling vulgarity personified in the portentous solicitor Prodmore. The whole thing is almost a farce, even to the very names of the characters. Mr. Henry James condescends to paint in his effects with the thickest of brushes; but it seems to do him good for once to kick over the traces of his over-anxious analyzing, and to indulge in a real frolic. And even in this his horror of the too much, which in his bad moments subtilizes away his effects to nothing, prevents the slightest touch of vulgarity: it is a charming piece, made all the more piquant by the occasional lapse into the elaborate style which he can never quite shake off.

Mr. Henry James has been publishing a great deal lately. This last book almost makes one hope that with an absence of too great deliberation in writing will come out more of the natural man, and less of the intricate criticism and of the excessive sense of the importance of his subject that have marred several of his later books.

Edward Thring, Headmaster of Uppingham School: Life, Diary, and Letters. By George R. Parkin. 2 vols. (Macmillan & Co.)

THRING and his educational system made a great impression upon the other side of the Atlantic, and now Mr. Parkin, a Canadian teacher of standing who corresponded with him frequently (as letters here inserted testify), and received his injunction to become his biographer if anything of the kind was attempted, has produced a biography of "the most original and striking figure" among the schoolmasters of his day.

Born in 1821, Edward Thring is a satisfactory exemplar for the seekers after heredity, as his father was distinguished for a strength of mind which made him, if not over-obstinate, at any rate somewhat sternly autocratic in the family circle. His mother, sister to Jenkyns, the well-known Master of Balliol, was of able stock, and deeply religious, so that he may well have owed to her that devotion to work and duty which was his distinguishing feature. He was educated at Eton—of which he says more evil things than seem quite right for an Etonian—reaped some satisfactory profits from one of the last extravagant and expensive Montem celebrations (of which more anon), and passed to King's, Cambridge, and a fellowship in that society without actually going in for the Tripos, as the custom then was. However, he was not one of those who were glad to be debarred from the privilege of being examined, was able to secure a Porson Prize, and reported to be among the best men of his year in classics. From Cambridge he went to a curacy at Gloucester, examined and coached a little; but even then he had decided that

school-management was his forte, so that, with the little experience implied in some lessons given in the Gloucester National Schools, he applied for the head-mastership of Durham School. The Head Master of Uppingham was appointed to the post, and Thring stepped into the place thus vacated, with the results that the world knows, converting an ancient, but moderately endowed "faire free grammar school" into a model public school.

The difficulties were enormous. There was a school at Oakham, only six miles off, controlled by the same trust, which local jealousy naturally did not wish to see depreciated by the advance of its neighbour; money had to be borrowed perpetually; and the authorities were difficult; they could not take Thring's view that there was no element of speculation in his schemes. Mr. Parkin dwells on the unusually unfettered position of an English head master:—

"It is the just pride of the great English public schools that in them a head master is usually left comparatively free, save where tradition becomes his master, to do his work in his own way. It need scarcely be said that this fact places a premium on strong men as headmasters, and also makes the positions tolerable to men of force and originality."

It has been said, too, that a head master is, after the head of a lunatic asylum, the greatest autocrat in the world. But this needs qualification. There are generally governors, and governors generally seem to do the wrong thing, being probably—after the Charity Commissioners—the best-abused class in this country. Thring was, at any rate, invincible against all attacks. He would not budge an inch, and, beating down all protests, proceeded to erect boarding-houses, library, and chapel, and raise funds, until he made the modern Uppingham as we know it. His audacity reached its highest achievement in the transportation of the whole school to a sea-side hotel in Wales when fever at Uppingham threatened the ruin of the school. It was a remedy in the grand, heroic style, and it cost a great deal, but its success was a signal testimony to his wonderful pertinacity and powers of mobilization. It was characteristic of him that when he had made a name for his work he would accept no preferment in recognition of it, and died, as he had lived so many years, still Head Master of Uppingham.

Of all this we cannot find that Mr. Parkin has written a very satisfactory account. His book consists of materials for a life rather than a life, being chiefly extracts from Thring's diary, often with no connecting link to elucidate the progress of events, and no explanations of things and persons mentioned. There are also some letters, of which those between Thring and his best boy, Lewis Nettleship, are the most interesting. Thring aimed at individual attention to all, and strove to attend to the stupid rather than push on the brilliant, so that he was particularly gratified when his boys won scholarships, but the records in his diary of such successes at minor colleges were hardly worth printing here. Mr. Parkin would have done well, in fact, to exclude much of this private diary. It is painful and wearisome reading. Thring probably believed in himself as much as

any man of his time, and he was deeply religious, yet he could not abstain from a pronounced bitterness against the great schools, an unmeasured denunciation of views other than his own, and a perpetual groaning about his circumstances, which are, even considering his difficulties, surprising and somewhat disillusioning. A little of the Stoic temper would have kept his head unbowed beneath "the fell touch of circumstance," and lengthened his life, for he came of long-lived stock. His father died at over ninety, his mother at over a hundred. Here is one of many similar entries in his journal:—

"I am inexpressibly tormented, quite ill, at the thought of my debt. The want of 1,000*l.* at the present moment not only poisons all this prosperity, but almost drives me to despair. I cannot get out of it; it wraps me round like a plague mist, and yet there is no real cause for such anguish, I believe."

Of an impertinent parent and boy he writes:—

"Being stung by a sort of crawling scorpion is not the pleasantest fun when you are toiling your life out to make young scorpions respectable."

He was not devoid of help and sympathy, but he could not "take any man's commands, or, as it is usually called, 'advice,'" for that he considered tantamount to a confession of personal failure. Of Dr. Jex Blake's sympathy and kindness he speaks gratefully, yet of Rugby he writes in 1873, after an outburst against the governing body of Eton:—

"Then there are the squalling babies at Rugby, trying all they know to make schools contemptible, and they certainly succeed. What will it all end in?"

As to masters he was equally difficult to please. He declares he is sick of "Oxford men with their flimsy pretty ways, like weedy racehorses at best." Any one who considers his high-handedness cannot fail to conclude that his personal influence over his subordinates must have been wonderful to retain their love and loyalty as he did. And there were no appeals to governors or other extraneous authority allowed. "A Court of Appeal," he notes,

"is a roundabout statement of the simple fact that masters shall be rendered more incompetent than they are, and that it shall be impossible to dismiss masters for incompetency."

Surely this is too sweeping, and might lead to injustice. We cannot agree that no case can ever be proved against a school-master.

The position of house-masters is one of great importance to teachers, as it often means the only chance they have of earning enough to marry on. To one of this class Thring writes, somewhat ungraciously:—

"You spoke to me of your claims because you built. You have no claims. You built to suit your own interest, and only by four-and-twenty hours cut out another man of whom I have a very good opinion from doing it instead. To bring this to a clear issue, I utterly deny any claim, and if you do not agree with this, be good enough to send in your resignation to-morrow, and I on my part will undertake by February to have a successor in your house who shall pay you back every penny you have spent, though the house is far from satisfactory, and not what I was led to expect."

There are several very striking instances of the hold Thring retained over boys after they had gone into the world, which justify his methods of strict severity; but at times he seems to take rather venial offences too much to heart. Six of the School eleven on one occasion took some claret cup in a preceptor's study. This is "one of the most utter acts of treason and mock manly meanness I have ever had to deal with considering the circumstances," and drink is put down as belonging to the professional and cricket as a science. Times were changed, indeed, when the man wrote thus who, as a schoolboy himself at Eton, had profited from a Montem celebration, including such items as eighty-four bottles of port, eighty-four of sherry, and ninety-six of champagne, while the additional wine bill for the special tables where the captain entertained his supporters came to an average of more than fifteen shillings per boy!

Mr. Parkin mentions two classes of readers for whom his book is meant—those who look for Thring's educational principles and those who take a personal interest in Uppingham as old pupils or friends. The former are well served, but the latter will, we think, be disappointed, for this is not a history of Uppingham School. We miss a concise summary of what Thring did in the way of raising money and buildings; and reference should have been made to the athletics, which, though not on their present pinnacle of importance, doubtless contributed much to the fame of Uppingham. We learn that Thring himself played football, and beat his own boys at fives for years; but there is only a casual mention of H. H. Stephenson, one of the best cricket coaches that ever trod a school field, who was, we presume, appointed or sanctioned by Thring and worked under his all-observant eye.

Repeated more than once in these journals is the utterance, "Do nothing *ὕπερ νόμον*—that is my first rule"; but many will think that Thring did force circumstance overmuch to fit everything into his system. His biographer writes that he once asked him "whether the structural and other ideas of the place had grown upon him as he advanced in his work. 'No,' he said emphatically, 'among my papers I can show you the sketch, almost in detail, of everything I proposed to do, and which you now see here, just as I made it in the very first years of my mastership.'"

We see nothing strikingly meritorious in such fixed ideas. It appears wiser to remember the maxim that it is the foolish and the dead who never change their opinions. There are, for instance, several schools whose numbers exceed four hundred, a limit beyond which, according to Thring, ruin lies, but they are not defunct yet, and not, we venture to think, in that state of educational decay which makes teaching a farce.

There is little humour or picturesqueness in these pages of diary. Perhaps this is why—with all its interest as the writing of a whole-hearted, philanthropic, and religious spirit—it makes rather arid reading. The tone of pessimism is marked. Thring's educational books did not pay; but this hardly justified him in saying that

"it is useless to think that anything will make way by its own merits, excepting a novel,

and a novel does not make way by its merits generally."

The belief in knowledge as exclusive to Uppingham is rather comically expressed in this remark on the new aviary, which was one of the features of the place:—

"The birds are so tame and interesting; the siskins run up and down Mr. Haslam's beard, and curious to relate, I believe we are the only people in the world who know the habits of the common blackbird, and one of its notes."

Some of Thring's most lasting work was the idea of educational congresses. Most notable, perhaps, was his creation of the Head Masters' Conference. Whether this body quite fulfilled early expectations Mr. Parkin—very properly, in our view—indicates a doubt. It did not always seem to hit the mark. We remember an instance of this. Owing to the requirements of these potentates, text and notes in certain school-books were divorced and printed in separate volumes—a proceeding which a boy of our acquaintance criticized thus. In the old days it was practically impossible to turn to the end of the book for much needed aid in the notes when construing the text in the same book without detection. Under the new improved system notes could be kept open separately under the table and safely consulted while the text reposed honestly above board. Of such wiles is the boy master, and will always, we fear, be more than equal to his instructors!

Among improvements credited to Thring as innovations we notice the teaching of music in the school curriculum and the establishment of a gymnasium. The actual building of a gymnasium was new, but the articles which go to form it were established earlier than Thring's time in the forties on the Rugby "island," while singing classes at the same early date and at the same school were taught by "Hookey" Walker.

In his later life Thring enjoyed corresponding with Mrs. Ewing, the author of "Jackanapes," whom he lauds somewhat extravagantly as "the queen, like whom there never has been any writer, and never will be." Altogether the rare glimpses of his critical views on men and things in general are rather disappointing. Capt. Cowper Coles, who went down in his vessel in 1870, is called "the greatest inventor of his day." Of politics in 1885 we read:—

"The nation seems given over to a lying spirit. 'The prophets prophesy falsely (modern science to wit), the priests bear rule by their means (our Radical Government), and my people love to have it so, alas!' To think that we should betray all who trusted us in Africa, in Afghanistan, in Egypt, shed blood in torrents when a firm word at first would have been enough, bribe crime in Ireland, and that all the betrayal, bloodshed, and bribery should only lead to ruin."

This seems more like the comment of a boy than a mature mind. Such sweeping condemnations seem, for a thinking man, if we may venture the adjective, a little stupid. It is curious how badly the classics fare in modern books. In i. 250 we read "Spectatum veniunt, veniunt spectatum ut ipse"! "Munroe" (i. 228) must, we think, be H. A. J. Munro, the famous Latin scholar, who attacked Thring on the question of Latin pronunciation.

On the whole, Mr. Parkin's is, as far as it goes, a valuable record of a singularly heroic figure. Pity it was that such unswerving devotion as Thring's to his ideas did not bring with it the buoyancy and hope against long odds which animate the greatest fighters.

MILITARY LITERATURE.

Indian Frontier Warfare. By Capt. and Brevet-Major G. J. Younghusband. (Kegan Paul.)—Frontier warfare is one of the most difficult tasks which fall to the lot of a soldier, for it generally means operations by regular troops against wild inhabitants who have few wants and know every inch of the ground. In various parts of the world fighting under such conditions is almost chronic, while in India scarcely a year passes without some hostilities of the sort. Hence the value of a treatise like the present. As usual, we have hitherto neglected practical training, and consequently, with the exception of the corps set apart for frontier service, almost every regiment has to acquire skill at the cost of death and wounds. The frontier of India is partly mountainous, partly forest and jungle combined at times with mountains. The author therefore devotes one chapter to mountain warfare and another to forest warfare, and he justly remarks, "The art of war is at all times most difficult, but perhaps mountain warfare affords some of the most intricate problems in that difficult art." Of course the principles alike of strategy and tactics are the same in all war, but the application varies. For example, as Major Younghusband points out, a wide turning movement, so hazardous in European warfare, is often most effective in mountain operations. The reason is that the enemy prefers desultory fighting to a decisive action. In Europe it would often be most rash to assume the offensive from the beginning. In India all experience tells us that a British force, however small, should always attack. In a campaign where the enemy has no base, no commissariat, no transport, the proper objective is the hostile force. On the other hand, the mountaineers on the North-West Frontier devote considerable attention to our communications:—

"Thus it will be found, as on the Khyber line in the last Afghan war, that to keep open and safe, in the face of an enemy thus skilful, the communications of a fighting force of say 10,000 men, every mile of its lines of communication would require about one hundred men."

On the subject of forest warfare the author does not, unfortunately, assist the reader much by counsel and precedent; and, indeed, we may say the same of the chapter on mountain warfare. Nevertheless, the book is suggestive. The chapter on defensive warfare is more interesting than instructive, its great merit being that it encourages young officers to regard no difficulty as incapable of solution. We particularly commend to the reader's attention the account of Lieut. (now Major) Grant's march on Manipur, a most brilliant bit of combined audacity and skill. Among minor operations—though why these are so classed we do not understand—is the storming of Nilt Fort in 1891 and the subsequent fighting near it. The audacity of the British officers and their native soldiers was almost incredible. Another valuable chapter is that devoted to transport. Even civilians are beginning to realize the absolute necessity of efficient transport; and, indeed, an army might almost as well be without powder as without transport. On the frontier, where practically no supplies are to be obtained in the theatre of war, and where roads are replaced by difficult tracks, the transport arrangements demand great care. Had the Punjab Frontier Force been supplied with

sufficient and efficient transport when the outbreak on the North-West Frontier took place, the rising might have been put down at once. Comparing our methods in India with those of the French in Madagascar, the author says that "to attempt European methods, or European economies, in the matter of supply and transport, is to court not only heavy losses from sickness and disease, but as a natural corollary heavy defeat in the field. If the French in Madagascar had been opposed to tribes with even a moiety of the courage and enterprise of the mountain tribes who live on the borders of India, it is doubtful whether a single man would have returned to France to tell the tale." In concluding our review we are glad to be able to mention that the book possesses a good index.

Another contribution to the accounts of last year's troubles on the North-West Frontier of India is furnished by Col. H. D. Hutchinson in *The Campaign in Tirah, 1897-98* (Macmillan & Co.). It is in some degree open to our criticism on Mr. James's 'Indian Frontier War' (*Athen.* No. 3691, July 23rd, 1898) of being a collection of letters from the scene of action rather than a book, and as time sufficient for revision has now elapsed, it is difficult to understand why parts of the letters, legitimate enough at the time of writing, which are scarcely worthy of permanent record, have not been excised. For example, in chap. iv., written prior to the advance of the troops, preparations are described, as are various matters which caused delay; the generosity and forbearance of the Indian Government and its power to grind slowly, surely, and exceeding small are related, and anticipation is made that with such a leader as Sir William Lockhart the issue should be sharp, short, and decisive. The campaign having, unfortunately, been prolonged and hardly decisive, the expediency of recording an unfulfilled prophecy may be questioned, whilst the advantage of remembering the admonition to defer discounting victory till the time for taking off armour arrives is emphasized. The expedition was in many respects a singular experience. Conspicuous bravery was exhibited on both sides, and the gallantry of our men aided by great skill on the part of our officers more than once prevented a catastrophe. Yet no sooner were we out of their country than our recent foes became at once desirous to resume friendly relations, and importunate to enter our service. Their deputation saw our general off on his departure by rail with shouts and cheers, and vowed that in future they would be England's friends, and fight on her side. To many readers a great part of Col. Hutchinson's book is already familiar, for much of it appeared in the *Times*. As letters from the field they are excellent; and though they do not clear up the obscurities mentioned in the review noted above, here and there additional light is furnished. For instance, when General Yeatman-Biggs, on the evening of October 19th, 1897, found the heights occupied in force by the enemy, he proposed to march by a route whereby Dargai would be avoided. At first sight this seems a reasonable proposal; but we learn that it could not be approved, because the road was a mere track, unfit for laden animals, and if our troops had become entangled in it the Afridis would have come down from Dargai and attacked them in a most disadvantageous position. So the original route was adhered to; but whereas Sir W. Lockhart intended to attack in front, and threaten the enemy's flank by Narik Suk, Yeatman-Biggs considered that the heights must be taken before he marched some of his troops past them. What happened is well known, but the following incident is new. At the final assault,

"Col. Mathias, no longer quite in his first youth, was somewhat short of breath, and said to Colour-Sergeant Mackie, alongside whom he found himself at this moment, 'Stiff climb, eh, Mackie? Not quite—so young—as I was—you know.' 'Never mind, sir!' answered the gallant sergeant, giving his C.O.

a hearty slap of genuine admiration on the back, which almost knocked his remaining wind out of him—'Never mind, sir! Ye're gaun verra strong for an auld man!'"

The letters describing the campaign are preceded by some interesting chapters, in which the causes of the war are discussed, and the grievances of the Afridis, with whom at first the Amir of Kabul was, to say the least, sympathetic, are recorded. But when he saw an army larger than that with which we invaded Afghanistan and took Kabul (1878-80) being collected he probably doubted whether, in case of certain complicity, operations would be confined to Tirah; at any rate, encouragement ceased, and the Amir told the Afridis, "What you have done with your own hands you must carry on your own backs." The volume is ended by a chapter in which the lessons learnt during the expedition are placed on record. They were many and most useful, though severe. The possession of long-range rifles and unlimited ammunition by the tribes on our frontier has greatly altered mountain warfare. In old days flanking parties half a mile out on both sides made the main column fairly safe, the range of weapons being barely a thousand yards:—

"But the Martini is effective up to a mile, and the Lee-Netford up to two miles, particularly when the target is a mass of troops and transport crowded into a river-bed, and covering several miles of road. Consequently, flanking detachments must be pushed out to right and left for a full mile or more before safety can be assured."

The difficulty of doing this in a country which is a mass of mountains is evident, and when retirement is necessary the dangers are enhanced. We do not leave wounded or even dead comrades to the mercy of the foe, so every man struck puts some four effective men out of action, and the little group becomes an easy target. Concerning these and other lessons of the war Col. Hutchinson writes well, and with appreciative judgment. His book is dedicated to Sir William Lockhart, of whom there is a fairly good portrait. The likeness of Sir William Nicholson is excellent, as are the various maps and drawings. Of other illustrations by far the best are the two plates of Gurkhas in juxtaposition—the raw material, and the finished article.

With the Mounted Infantry and the Mashonaland Field Force, 1896. By Brevet-Lieut.-Col. E. A. H. Alderson. (Methuen & Co.)—Mounted infantry are a comparatively new description of troops, and their exploits in the field have hitherto been only superficially described. Col. Alderson supplies a description of the force, and also an illustration of its work in the shape of a chronicle of his own battalion's doings in Mashonaland. The operations of the campaign were on a small scale, so that the deeds of individual men were not merged and lost in the work of large bodies. This fact makes the book particularly interesting. We said that mounted infantry are a new description of force, and the statement is correct in that they have only lately been fully recognized by the authorities. We know, however, that on several occasions Napoleon conveyed some of his soldiers in waggons. Even earlier Lord Peterborough mounted some of his infantry on horses in order that they might get over the ground rapidly. When Napoleon went to Egypt he formed a dromedary corps. In Scinde Sir Charles Napier organized a camel corps, which did excellent service. Lord Clyde during the Indian Mutiny caused the present Sir John Ross to raise a camel corps, which proved most efficient. In Egypt, as every one knows, we have mounted infantry on camels and ponies. Mounted infantry have likewise been extensively used in South Africa. The fact is that, as the author tells us, they are merely infantry furnished with means of rapid locomotion, no matter whether that means be a camel, a pony, a cart, or a cycle. The mounted infantry man continues to be a mere infantry man, whatever his mount may be, and

it is due either to want of clearness of thought or the recollections of the old dragoons that there has ever been a pretext for jealousy on the part of the cavalry. Though now this branch of the service is officially recognized, it is not kept up in time of peace. Considering that not a year passes without its being employed, we should like to see a cadre, at all events, permanently maintained. Col. Alderson is apparently of opinion (and we quite agree with him) that one great cause of efficiency is decentralization:—

"The principle on which the Mounted Infantry section, company, or battalion is worked, is one of decentralization, every man, even down to one in every four in the privates, running his own show, and standing, or falling, by the results brought about by his own work. The men in each section are told to form themselves into permanent 'sub-sections,' i.e., groups of four. These groups have their beds together in the barrack room, lie down side by side in the bivouac, have their horses picketed together, form up on parade together, and do their work together. Mutual confidence is thus established. The group selects its own leader, who is responsible for it in every way."

There were several exceptional features in the operations in Mashonaland. Of these we may enumerate, first, a line of communications 380 miles in length, by river, rail, and road, open to attack; second, operations in an unknown country, of which there were no trustworthy maps.

"Movements hampered by want of supply and transport, and then hurried by the necessity of concluding operations by a certain season."

"An enemy with no capital and no main army; therefore there was no definite objective, and consequently decisive action was rendered difficult."

"The force employed was very small in comparison with the area of the country."

It may be mentioned that Col. Alderson was in chief command of all armed forces in Mashonaland. His difficulties from the very first were numerous, but he always surmounted them and was never depressed or disheartened. One of his first troubles arose in connexion with a dozen volunteers who, notwithstanding their name, required and obtained 10s. a day besides uniform and rations. In the numerous expeditions made by Col. Alderson's troops there was a considerable amount of fighting, resulting in no little loss. The chief mischief was done by the natives when they had taken refuge in caves, from which it was often impossible to dislodge them. As the author says, the sudden shots from cracks in the rocks were calculated to shake the nerves of the men. But they stood the trial well:—

"That this sort of way of being wounded did not make them show signs of 'jumpiness,' says a great deal for the nerve of the young soldier. But, in this kind of work, and in all kinds of chance and go-ahead work, the young soldier seems better than the old; in the same way as the young and impetuous hunter is better than the old and perhaps stale one, when hounds really run, and the ground is hard and the fences are blind, for he does not refuse from 'knowing too much,' or because he is afraid of hurting himself when he lands, but throws his heart over and jumps all he knows after it. It is when sitting still under fire, and seeing men hit around him, or when retreating, and things look black, that the experience of the old soldier comes in; because he is able to say to himself, 'I was in just as bad a place as so-and-so, and came out all right.' In the same way as the old hunter, on the top of a trappy bank, thinks, 'If I change my feet quickly here I shan't go down like I did as a four-year-old at so-and-so.'"

The moral of the above is that a combination of old and young soldiers is perfection. The chief anxiety of the commander throughout the campaign was not capturing the strong posts of the enemy, but reaching them at the proper time. This depended on transport, and the latter was good. The thought whether he could obtain sufficient food, and whether his horses and mules were in good condition or not, constantly occupied Col. Alderson's mind, as, indeed, similar matters must engross the mind of every commander. Often and often, no

doubt, did newspaper or armchair critics find fault with delays during the Mashona operations, but these delays were due to the necessity of procuring food and transport. This book is well equipped with maps, diagrams, and a copious index, while the author is too modest as to the merits of his lively sketches.

HISTORICAL ROMANCES.

Domitia. By S. Baring-Gould. (Methuen & Co.)—Mr. Baring-Gould has been inspired by the busts of Domitia Longina, the unhappy wife of Domitian. Three of them are here reproduced. That in the Chiaramente (?) Gallery was taken, he thinks, in her youth just after her marriage to Lamia; we may agree as to the "possibilities of love, tenderness, pity, and laughter." The later one in the Capitoline Gallery shows the loss of the flexibility and innocent happiness of girlhood; the Florence bust shows her after Domitian's death. These and other portraits of the most unhappy of his victims have suggested a tale which, if occasionally informing in its antiquarian details to an extent which rather over-lays the narrative, still presents a fairly vivid picture of the life of imperial Rome, and preserves an amount of definiteness in its characterization which is always more difficult to attain when the period chosen is remote. Good use, too, has been made of the antagonisms of mythology, philosophy, and dawning Christianity. The march of time is marked in a different way by the well-fancied figure of the fashionable lady, whose indifference to the feelings of her slaves and to the people of the slums or insule can be exhibited in forms which, to do her justice, would revolt any modern matron.

There is little to challenge comment in *The Knight of the Golden Chain*, by R. D. Chetwode (Pearson). It is a romance of the days of King Stephen, written with care and circumspection, but without elements of deep interest. It is just the sort of book to puzzle a publisher's reader: he would find nothing to urge to its disadvantage, and he would only ask whether the public had had enough of this type of literature. The public can no doubt speak for itself. It will not question the fact that *jongleurs* are said to be in England in the reign of Stephen; nor will the exact state of the early quarrels between the Crown and the Papacy be considered material in such a work. On the other hand, the love story is pretty and not too artificial, and there are good descriptions of silvan scenery and the life of an outlaw. The morals of the book are absolutely harmless, and render the story suitable for the literature of the schoolroom. Its composition can hardly have tested the writer's capacities to their uttermost.

We do not know the "series" to which Mr. Charles H. Eden refers in his preface to *At Sea under Drake* (Skeffington & Son), and which is to contain a sequel dealing with the days of the Armada. The later years of the reign of Queen Mary and the earlier of Queen Elizabeth provide the period during which the story makes most progress. We see nothing very noticeable either in the subject or method of narration. Drake forms an important person in the autobiography of the young Cornish gentleman William Tregenza, and he rarely appears on the stage without giving rise to incident of some sort. The publication of the book a few weeks later would have infallibly condemned it to the limbo of Christmas literature, where it might, in fact, have made some figure. It is eminently suited to the supposed requirements of the schoolboy who is not already familiar with the capacities of the Elizabethan era as a source of romance. It is a book with a preface which contains much controversial matter, with which we do not propose to deal on this occasion. From another point of view the volume is remarkable as the first work of fiction (published in September, 1898) which on its title-page bears the date 1899.

Corraegen in '98. By Mrs. Orpen. (Methuen & Co.)—Mrs. Orpen is unfashionable enough to write a tale of the Irish Rebellion of '98 from the point of view of the loyalists. It is a very lifelike presentation of the sordid horrors of that miserable time. But apart from that the characterization, as of the young leader Barton and the sentimental Lady Laura on the one side, and brave old Mrs. Rossiter and her son on the other, goes far to relieve the gloom of massacre and rapine. The dashing Kitty and the sergeant who finally wins her hand are fine specimens of their respective races, and there are plenty of typical characters among the peasantry.

CONTRIBUTIONS TO ASSYRIOLOGY.

Assyrian Deeds and Documents recording the Transfer of Property. By the Rev. C. H. W. Johns.—Vol. I. *Cuneiform Texts.* (Cambridge, Deighton, Bell & Co.)—Mr. Johns's bulky volume will be welcomed by the Assyriologist and by all who have studied the cuneiform texts of the tablets which the "great king" Assurbanipal and his father and grandfather collected in the Royal Library of Nineveh. But the general student of the laws of property formulated by the ancients will be disappointed on opening it. It contains about five hundred and fifty pages of closely written, lithographed, cuneiform text, and we fear that the painstaking editor has no intention of giving us translations of the tablets to which he has devoted so much time. We are promised copies which have been "collated, arranged, abstracted, annotated, and indexed," but no translations. Mr. Johns began his work on the Assyrian deeds with the view of obtaining some light on the obscure historical questions of the Old Testament, and of trying to solve some of the problems connected with them which are distinctly due to the results which scholars have, in recent years, obtained from the cuneiform inscriptions. He further wished to examine all the Assyrian dated documents in the British Museum in the hope of overcoming some of the difficulties offered by the gaps in the Eponym Canon, and of assigning proper values to some of the Hebrew traditions which have come down to us through the medium of the Jewish Scriptures. Gradually, however, his plan of work broadened, and from copying extracts from tablets he went on to copy complete texts, until at length he found it necessary to copy every tablet which in any way bore upon any of the questions which he wished to investigate. But when he had copied his texts, the next difficulty which confronted him was the want of a publisher; no one who looks at the volume for a moment could possibly imagine that it would "pay" as a publisher's speculation. We are glad to find that Mr. Johns found in his hour of need friends who undertook to publish the results of his labours, and once again an Assyrian publication makes its appearance through the beneficence of the private friends of the author. Mr. Johns's book contains copies of about 716 tablets and fragments of contract tablets, legal decisions, and proclamations of the Kouyunjik collection of tablets in the British Museum. Of these rather more than 100 have been already published, and this selection naturally represents the most important and best preserved documents of the class. Had he examined the collection more thoroughly, his number of printed copies might, we think, have been increased considerably. The various classes of texts are not well distinguished, and the arrangement seems to be neither chronological nor according to the registration numbers of the Museum. We hope that the indices in the second volume will remedy this defect. We cannot say that Mr. Johns has availed himself of all the advantages which lithography has over cuneiform types, i. e., in the matter of giving broken characters and traces of them; and in places it seems as if he ignores a character alto-

gether when he is not certain what it is. The effect of the page on the eye is excellent; but the student—for whom the book is, after all, intended—cares not for this. Moreover, we would rather have had in the second volume a list of all the restorations than some given here and some there with the actual texts. One of the most interesting texts collected by Mr. Johns is a small memorandum tablet (No. 645) which records the names of two of Sennacherib's wives, and the fact that they made offerings to the "lady of Nineveh who dwelleth in E-mashmash"; the one is called Naki'a, and the other Zakutu, and it is interesting to note that the latter is also described as the "mother of Esarhaddon, King of hosts, King of Assyria." Mr. Johns has inadvertently published the reverse as the obverse; see Bezold's 'Catalogue,' p. 1835. There is no reason why Arad-malik should, as far as we know, be read Arad-belit, but it may be, and has been, read Adar-malik or Adram-melech. But we have no wish to magnify small defects, and hope, meanwhile, that Mr. Johns will let us have as soon as possible the classified indices and all the other available information which is to appear in his second volume.

First Steps in Assyrian. By L. W. King. (Kegan Paul & Co.)—The appearance of Mr. King's most useful volume of nearly five hundred and fifty pages is a welcome sign that the general interest in Assyriology has not died out in England, and that experts in this difficult branch of knowledge are at length devoting themselves to the production of works which will help the beginner to make progress in his studies. It is many years now since any really useful elementary work on Assyrian made its appearance in England, and it is high time for English scholarship to show its continued vitality in the science, which is the peculiar product of this country, if it is to maintain worthily the traditions handed down to us by Rawlinson, Hincks, and G. Smith. Much has been done in recent years in the way of publishing new material, but very little help has been vouchsafed to beginners. We are not forgetting the elementary works which Prof. Sayce began to publish in the early seventies, nor the 'Lese-stücke' of Prof. Delitzsch, not to mention the publications of Lyon, Winckler, Meissner, and other Assyriologists; but all these books, each excellent in its way for its time, failed to provide the beginner with all the help he needed. Prof. Sayce gave the fullest syllabary; Prof. Delitzsch gave the largest collection of texts; whilst the other caterers for the wants of the student of Assyrian supplied him with either too many or too few grammatical rules, assuming that he would be guided in all other matters by the living voice of a teacher or professor. We do not intend to suggest that Mr. King has escaped all the pitfalls in which his predecessors, the writers of elementary Assyrian works, have fallen; but he has successfully avoided a great many of them, and we may now describe the contents of his work. 'First Steps in Assyrian' contains four parts: (1) a series of chapters relating to sign-lore, sound-lore, grammar, &c.; (2) a series of forty-two extracts, each complete in itself, from inscriptions of every class, printed in cuneiform type, with interlinear transliteration and translation; (3) a number of cuneiform texts which the beginner is intended to transliterate and translate for himself; and (4) a complete vocabulary to the texts printed in Parts II. and III. The cuneiform type used throughout the work is the same as that employed in printing Mr. G. Smith's 'Assurbanipal' and 'Sennacherib,' and, as it is large, black, and clear, the reader will be much assisted by it in the perusal of the book. This is not the place to discuss the contents of the texts given, but the selection has been well and judiciously made, and includes extracts from the best historical, mythological, religious, magical, and epistolary texts. Abundant refer-

ences are furnished to the publications of other workers; but, as a rule, the beginner will not need to trouble himself with them until he has mastered the contents of the volume. We are glad to see that a brief but good account of the history of cuneiform decipherment precedes the grammar, for modern Assyriologists are apt to forget how great is their debt to the early investigators like Norris, and to quote their own publications overmuch. The list of signs, too, has been carefully drawn up, and will guide the student successfully to Brunnow's excellent 'Classified List of Signs.' In dealing with the grammar Mr. King has adopted a system of treating the verbs which will not find favour with some German critics; but as it is common-sense and practical, it may please the beginner, for whom 'First Steps' are primarily intended. But although Mr. King has compressed so much into his few hundreds of pages, he has made no provision whatever for the student of the Babylonian character, which is exceedingly complex and difficult. Sooner or later the serious student must make his way through the inscriptions of Nebuchadnezzar I. and his successors, not to mention those of the time of Khammurabi, and as many of them are only to be found in expensive books, which are now out of print, it is clear that the compiler of a handy book of Babylonian texts with a sign-list will fill a want. Perhaps Mr. King and his publisher will consider this suggestion together. Many will regret to find that this handsome book has been produced at Vienna, but it is difficult to see how to avoid sending such books to foreign houses; English printers' prices are relatively high, indeed often prohibitive, and it is evident that only Oriental books which are subsidized can be printed in this country. Whether the lower wages and longer hours of the foreign workmen are the cause of the increasing number of books which are printed on the Continent we cannot say, but that it is cheaper to print Oriental books there than here is a fact which is indisputable.

OUR LIBRARY TABLE.

The Revolt of the Horses, by Mr. Walter Copland Perry (Grant Richards), includes a singular medley of subjects. It begins with an account of a horses' paradise, whence a fine thoroughbred comes to England, wins the Derby, and organizes a horses' rebellion. The country is ruined, and the book ends with a description of a naval war, in which the French and Russian fleets are defeated by the British. The book is a vagary of literature written by an educated hand, but without literary interest of any kind. It is impossible to classify the volume as fiction, or even as romance.

The Successors of Homer. By W. C. Lawton. (Innes & Co.)—This is a slight and superficial work, which reads like lectures to students in an early stage. The title is a little misleading, as the book does not cover the poetry between the *Odyssey* and the Attic period, but is restricted to writers of hexameters. Thus writers like Simonides and Tyrtæus are not noticed. The Epic cycle, of which we know very little, probably much less than Virgil did, Hesiodic poetry, the Homeric hymns, and the hexameter in the hands of the philosophers, are discussed. A good portion of the volume consists of English hexameter renderings—an often and reasonably derided vehicle of expression in English. There is nothing that can seriously be called criticism or that is original enough to call for comment. However, we are glad to see a descriptive work which may suggest the study of a period to which little attention has been paid. Mr. Lawton is an American professor, but does not indulge in Transatlantic English; he finds parallels to the "death of Massachusetts' favourite son" in the 'Hymn to Apollo,' and irritates us by talking of 'Edipus'

and 'The Oidipodeia' on the same page. And why is Baumeister referred to? Are there no books on Attic vases in English by this time?

MR. GEORGE ALLEN is making good progress with his handy edition of Ruskin in small form. *Modern Painters*, in five volumes, and *Fora Clavigera*, in four, are now complete before us, while *Letters to the Clergy*, which has been out of print for some time, and the interesting lectures given at Oxford, entitled *The Art and the Pleasures of England*, are both presented in a single handy volume. Two volumes of *The Stones of Venice*, which include the curious Additional Notes to "The Travellers' Edition," have also appeared. Mr. Ruskin retains his hold over readers well, though he has ceased to do active work, and we expect a large sale for these neat and well-printed reissues.

MESSRS. LONGMAN'S "Selections from the Poets" now include *Coleridge*, by Mr. Andrew Lang, a charming volume which is prettily got up and well printed. Mr. Lang writes a bright and pointed introduction, as usual; he refuses to "place" the poet like an undergraduate in an examination. All the same, he might have been a little more critical, and dwelt, for instance, on the metrical skill of Coleridge. Mr. Patten Wilson's designs are unequal, and often more decorative than satisfactory. His figures are generally too tall.

MESSRS. ARMAND COLIN & CIE. are publishing at Paris, in the "Bibliothèque Coloniale Internationale," for the Institut Colonial International seated at Brussels, several series of studies. The first series is on labour in colonies, in which the first volume, containing official documents for France, Germany, the Congo State, and Netherlands India, was published in 1895, and the second volume, on India and British colonies, last year. Of the second series, on functionaries in colonies, two volumes—of which the second contains British India—were published last year. Of the third series, on *Le Régime Foncier aux Colonies*, the first volume, which contains official documents on British India and on the German colonies, is now before us. The introduction, on the disposal of waste lands in India, is by Mr. Baden-Powell, C.I.E.

AN unusually interesting number of the *Revue de Paris* (October 15th) contains unpublished letters from Murat with regard to his double treason against his brother-in-law and against the allies, a new preface by M. Jules Lemaitre to Michelet on 'Love,' and an article by Madame Darmesteter on the Brownings in Italy, and on their position as poets.—Mr. W. F. Lord contributes to the current number of the *Nineteenth Century* an article favourable to Murat, and handling Lord W. Bentinck severely.

THE first two volumes are to hand of the handsome octavo edition of *The Works of Henry Fielding* which Messrs. A. Constable & Co. are bringing out. They are printed at the Chiswick Press in a fine bold type on good paper, and are exceedingly pleasant to the eye. An introduction is supplied by Mr. E. Gosse, who argues plausibly that 'Jonathan Wild' was really written before 'Joseph Andrews,' although published later.

WE have received catalogues from Mr. Baker, Messrs. Ellis & Elvey (engravings and portraits, good), Mr. Hartley (interesting), Mr. Higham, Mr. Jackson, Messrs. Maurice & Co. (two, general and Australia and Polynesia), Mr. Menken, Messrs. Parsons & Sons, Messrs. Suckling & Co., and Messrs. Williams & Norgate (good). We have also catalogues from Mr. Cleaver of Bath, Messrs. George's Sons of Bristol (American books, good), Mr. Brown, Mr. Cameron, Mr. Clay, Mr. Grant (good), and Mr. Macphail (books and engravings), all of Edinburgh, Mr. Murray of Leicester, and Mr. Blackwell of Oxford (educational books, large selection). From abroad the catalogues of G. Lissa of

Berlin, M. Spingatis of Leipzig (Romance languages), and B. Seeber of Florence (Orientalia) have been sent to us.

WE have on our table *History of the World*, by E. Sanderson (Hutchinson),—*The Wonderful Century*, by A. R. Wallace (Sonnenschein),—*Sutton Valence and East Sutton*, by the Rev. J. Cave-Browne (Maidstone, Dickinson),—*Some Reminiscences of a Lecturer*, by Dr. A. Wilson (Jarrold),—*The Palmerston Readers*, Book VI. (Blackie),—*Demosthenes: Meidias*, by W. J. Woodhouse (Clive),—*Year-Book of the United States Department of Agriculture, 1897* (Washington, Government Printing Office),—*The Custom of the Country*, by J. Finemore (Lawrence & Bullen),—*Windygag*, by T. Douglas (Bristol, Arrowsmith),—*Scottish Life and Humour*, by W. Sinclair (Haddington, Sinclair),—*Life is Life, and other Tales and Episodes*, by Zack (Blackwood),—*Lost Man's Lane*, by A. K. Green (Putnam),—*Poems*, by C. Rosher (Haas & Co.),—*The Shakespeare Reference Book*, selected by J. S. Webb (Stock),—*Verses*, by B. E. Baughan (Constable),—*Ballads and Poems*, by the Members of the Glasgow Ballad Club (Blackwood),—*The Revelation of St. Love the Divine*, by F. B. Money Coutts (Lane),—*All We like Sheep* (Kelvin & Glen),—*Creation Records discovered in Egypt*, by George St. Clair (Nutt),—*The Divinity of our Lord Jesus Christ from Pascal*, by W. B. Morris (Burns & Oates),—*Church, Ministry, and Sacraments*, by the Rev. N. Macleod, D.D. (Black),—*The Soul's Quest*, by the Rev. L. Abbott (Bowden),—*Hymns and Hymn Makers*, by the Rev. D. Campbell (Black),—*Mérimée*, by A. Filon (Hachette),—and *La Verginità*, by E. Corradini (Florence, Il Mazzocco Press). Among New Editions we have B. Bradshaw's *Dictionary of Bathing Places* (Kegan Paul),—*The Science of the Stars*, by A. J. Pearce (Glen),—*Madelon Lemoine*, by Mrs. Leith-Adams (Jarrold),—and *The Courtship of Morrice Buckler*, by A. E. W. Mason (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Gordon's (John) *Three Children of Galilee*, cr. 8vo. 3/6
Langhorne's (W. H.) *Aids to Belief*, cr. 8vo. 5/-
Sweet's (H. E.) *The Gospel according to St. Mark, the Greek Text, with Notes*, 8vo. 15/-

Law.

Minton-Senhouse (R. M.) and Emery's (G. F.) *Accidents to Workmen, a Treatise on the Employers' Liability and other Acts*, 8vo. 15/-

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Bliss's (F. J.) *Excavations at Jerusalem, 1894-1897*, 12/6 net.
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HISTORICAL MANUSCRIPTS COMMISSION.

THE LATEST APPENDIX.

THE Seymour Papers in the possession of the Duke of Somerset at Maiden Bradley throw no light, as their present editor justly remarks in Part VII. appended to the Fifteenth Report, upon the life and times of the famous Protector. None the less they form a fairly typical collection of local reports and official correspondence, which may be found to supplement the very meagre and unsatisfactory collection of State Papers in official custody for the reign of Elizabeth. They are particularly rich in references to the Armada and to the Royalist campaign in the South-West in the year 1644. At the same time these papers are both less numerous and less important than we might have expected from a family of such consequence.

On the other hand, the manuscripts of the Marquis of Ailesbury, though of a somewhat miscellaneous nature, contain several pieces of considerable historical and social interest. Perhaps certain papers in this collection may appear to be calendared at undue length in relation to their historical value, but few would grudge the space devoted to the reproduction of the remarkable diary of the fourth Earl of Ailesbury in the reign of George III. This nobleman, who is stated to have held office in the household of Queen Charlotte, was in fact her Chamberlain. His diary is a veritable "Court Circular" which takes us behind the scenes of Court life during a highly critical period in the fortunes of the royal family, between the years 1786 and 1789. Naturally one finds many items of information which might be found in a more authentic form in the official diaries of the Masters of the Ceremonies, together with others of purely personal and trivial interest. We are prepared to wade through a good deal of irrelevant matter in order to find out exactly what George and his good queen thought and said and did on many occasions of interest, but we certainly get a little too much about the earl's "new breeches and boots," which made him so long in dressing, though he was called at seven, that on coming into his room at "a quarter before nine" the king found him in his waistcoat.

There are a good many passages amongst the correspondence of Lord Charles Bruce which furnish fresh and striking examples of the political corruption that prevailed in the "pocket-boroughs" of the early part of the last century, and the practical value of the Septennial Act, even as a party measure, is well brought out by more than one of these papers. In a later batch of family correspondence we find references to Edmund Gibbon, Lady Hamilton, and contemporary works of art.

The report on the manuscripts of the late Rev. Sir T. Puleston contains some very curious notices of Irish social customs in the reign of George II., in which the doings of the gentlemen of fashion in Dublin bear a curious resemblance to those of the London Mohawks of an earlier generation. In the preparation of the whole of this volume the editor, Mr. William Page, has performed his part with care, especially in respect of the descriptions of the earlier documents which are of some local interest.

PATCHOULI.

India Office, October 15, 1898.

It is with the utmost deference that I would question the correctness of Prof. Skeat's derivation of the final syllable of *patchouli* from "a[sic] French pronunciation of [the English] leaf." It is a little risky to question an even hesitating etymology of Sir Henry Yule's. It is true that his etymology of this word is one of those of the more or less Europeanized native names of famous Eastern trade products suggested to him by me; but Sir Henry Yule never accepted any etymology without the most cautious, and even, as I often felt, contentious examination of it; and

any etymology he finally adopted—not after "three hours," but often three years' consideration—in his delightful "Glossary" appears there with the full weight of his undivided authority.

The complete argument in support of his etymology of the syllable *li* in *patchouli* is a tedious one, and rather confusing to etymologists ignorant of botany, and I will therefore first give the results of it as I gave them to Sir Henry Yule, and then, with your indulgence, indicate some of the considerations leading up to them.

The word *patchouli*, which is the vernacular form over the greater part of the Madras Presidency, and a vernacular form in the Bengal Presidency, whatever ultimate source it may have in Farther India and the Indian Archipelago, is, in Madras, locally derived from (a) the Tamil *pachya*, "green," as in *Pachya*, "the Green-god," an epithet of Vishnu; in *Pachamalai*, "the Green-hills" of the Salem and Trichinopoly districts of the Madras Presidency; and in "Achy-pachya" or "Atchy-patchy," literally "Acheen-green," the local native trade name of the brand of *patchouli* originally received from Acheen; and (b) either (1) the Tamil *ilai*, "leaf," which I prefer, or (2) *ela*, or *elam*, the Cardamom, as in *Elamalai*, "the Cardamom Hills" of Travancore; and, through the Malayalam *elitari*, in *Elettaria*, the Latinized name of the genus of which the true Cardamom is a species, and, as regards the form *elam*, possibly also in *Amomum* (Dioscorides and Pliny), the present name of the genus of which certain false Cardamoms are species. Sir Henry Yule preferred *ela* to *ilai*, because, if I remember rightly, the ultimate meaning of the word was "aromatic," and the top leaves of the *patchouli* plant have a mixed costus and spikenard-like fragrance.

Now, in support of this etymology, *pachya-ilai* or *pachya-ela*. In Northern India the alternative vernacular name of *patchouli* is *patcha-pat*, that is *patchou*—"leaf"; and *pat* here is undoubtedly a direct translation of *li*; and the alternative English trade name of *patchouli*, "patch-leaf," is undoubtedly a direct translation of *patcha-pat*. Littré, therefore, in translating *patchouli* "feuille de patchey," is even more correct, in my humble opinion, than Sir Henry Yule. In Bombay *patchouli* and *patcha-pat* become simply *pach*; and I was never able to discover any local folk-meaning for the word, or whether in Bengal *patcha* had acquired any topical meaning.

If Prof. Skeat errs, as I believe, in his etymology of *li* in *patchouli*, it is not difficult to see how he was led into the error. He has gone to Wilson's "Glossary," where he has found that *patchaku* or *patsaku*, vulgarly pronounced *putchuk* or *putsak*, is the Telugu name of "an aromatic plant long cultivated in India." But the perfume referred to is, as Wilson states at the end of the article, the famous root of *Aucklandia costus* of Cashmere, and not the leaf and leaf-tops of *Pogostemon patchouli* of the Indian Archipelago and Farther India.

But, in this connexion, it is interesting and also instructive to note that while *Costus* is called *putchuk* in Madras, and Bengal, and Bombay, the Tamils and Malayalis of Madras designate *Costus kottam*, the Sanskrit *kushita* (? Hindu-Kush, i. e., "Cashmere plant").

Moreover, while *Costus* has from time immemorial been used for perfuming Cashmere shawls, to preserve them from moth-worms, in more modern times *patchouli* has come into use along with it, or as a substitute for it.

Finally, in the Bombay bazaars at least, both *patchouli* and *Costus* were not only confounded with each other, but with *jatamansi* ("sambul") or spikenard, the matted fibrous root of *Vale-riana jatamansi* of Nepal and Bhutan. Its native Indian name means "matted plant"; *jata* here being the same word as in *Jata-mala*, "matted-locked," an epithet of Siva, and in *Jatayus*, the grim, matted-headed "King of

the Vultures," the son of Garuda, the avine vehicle of Vishnu. The most prized kind of spikenard is in the Gospels qualified as πιστικός, generally held to mean "genuine" (cf. πιστικός, "faithful"). But in this connexion the Greek word may be a trade corruption of the Sanskrit *pisita*, "fleshy," used to distinguish both "fresh" Costus and spikenard from dry; and—it is a very wild guess—the international corruptions (in the course of the trade of antiquity between India and Babylonia, Assyria, Greece, and Rome) of this word *pisita* may be the cause of the confoundings of not only the names, but the substances of the three most precious perfumes of India Proper ("intra Ganges").

GEORGE BIRDWOOD.

77 and 78, St. Martin's Lane, W.C., October 15, 1898.

PROF. SKERT'S discovery that the last syllable in this word is simply the English *leaf* reminds me of a slang word (it will not be found in any dictionary) very common in Spanish books and newspapers, *igili* or *gili*. This puzzled me greatly till, not without difficulty, I found that it was meant to represent the English "high life."

JAMES PLATT, Jun.

MISS B. W. HOWARD.

IN Munich, after an illness of six months, has passed away Blanche Willis Howard, an author who has had unbounded popularity in America for light little domestic stories, and who has achieved something much more serious as the author of 'Guenn.' Born in Bangor, in the State of Maine, she was in her teens when her sister locked her in a room, half in jest, telling her to write a story. The result of the prank was 'One Summer,' a little book which is said to have enjoyed a sale in the States second only to that of 'Uncle Tom's Cabin.' A commission from its fortunate publishers enabled Miss Howard to proceed to Brittany, where 'Guenn' was composed, a story of simple fisher-life, with the sophistications that result from the coming of a colony of artists. The out-of-door atmosphere of the book, and the poignancy of the human tragedy it unfolds, gained for it an immediate recognition, and it has passed, as a classic of its kind in constant demand, into Warne's "Crown Library." Other books of Miss Howard's—'Aunt Serena,' 'No Heroes,' 'Aulnay Tower,' 'A Battle and a Boy,' and 'The Open Door'—had their own popularity, but it was of a kind different, both in quality and quantity, from that given to 'Guenn.' With Mr. William Sharp Miss Howard wrote 'A Fellow and his Wife,' and one of her last acts was to consent to the reissue by Tauchnitz of her last little volume of stories, 'Seven on the Highway.' Miss Howard spent much of her life in Germany, as the wife of Dr. von Teuffel, of Stuttgart, and later several years of widowhood. 'Guenn' has been translated into most of the European languages, and Miss Howard, who was a born linguist, had devoted friends among men of letters, not in America and England only, but also in France and Germany. She had an indifference to publicity which perhaps does her fame some wrong, for she eluded, in America itself, the biographer and the interviewer.

SALE.

MESSRS. HODGSON included in their sale last week a small manuscript album containing five poems by Tennyson, three being in the author's own handwriting. These three are the originals of 'St. Agnes,' 'Lines on a Mourner,' and a short piece commencing "From sorrow, sorrow yet is born," dated 1833. The tiny volume fetched 32l. Other prominent lots in the same sale were: Arber's Transcript of the Registers of the Company of Stationers of London, 1554-1640, 5 vols., privately printed, 8l. 12s. 6d. Archaeologia, 45 vols., not continuous or uniform in binding, 11l. 10s. Journal of Botany,

first 32 vols., 1863-94, 16l. 10s. Dibdin's Tour, proof plates, with Lewis's engravings and additional plates, 3 vols., large paper, 13l. Badminton Library, large paper, half-roan, Fishing, 10l.; Hunting, 29l.; Shooting, 9l. 10s.; 22 other vols. of the same set, 30l. 6s. Hoare's Modern Wiltshire and Benson and Fletcher's Old and New Sarum, 6 vols., injured by damp, 15l. Encyclopedia Britannica, ninth edition, 25 vols., half red morocco, 21l.

"TACE IS LATIN FOR A CANDLE."

5, Oak Grove, Cricklewood, N.W., October 15, 1898.

I CAN make three suggestions to Mr. Bradley over this old saying, if you think them worth your space. To fit, *tace* must be pronounced in the Italian manner—that is, not only as a dissyllable, but with its vowels continental and its *c* like *ch* in church.

1. Then read the line,

Torcias is Latin for a candle.

For *torcia* is plain Italian for "a torch, a taper"—Bailey's definition of *torch* being "a Staff of Deal on which Wax Candles are stuck"—and it is easy to imagine an affected person pronouncing *torcia* so very like *tace* that it produced the amused outburst, with mimicry, of the headline.

2. This wanders in another direction. *Tace*, still keeping to Italian, is "be silent." Old music-books abound with the direction—appearing also as *tacet*, an imperative, coming, of course, from the infinitive *tacere*, "to hold one's tongue," as Baretta has it, "or one's peace, or one's prating." It has the sub-meaning, too, of "to conceal, to keep close or secret." From the first, sense could come (humorously or actually) that happy silence had brought an end to labour and brought candle-time; and from the second could come "Ah, we are not told all! Something lies underneath. Lights, then, that we may search."

3. *Tace* is a misreading of *luce*, Italian for light, having the poetical meaning of day. The first two letters in script run good risk of being mistaken.

It is not necessary to point out how largely the Court entertained Italians some three centuries ago, nor how "Latin," familiar from one side in religion, became, from the other side, equivalent to "Double Dutch"—a sister piece of scorn, getting birth, possibly, *tempo* William of Orange.

JENNETT HUMPHREYS.

As in the motto *face* does not mean torch, it would be odd beyond measure if from such non-meaning it could suggest in the case of *tace* the meaning of candle.

Tace pronounced as one syllable, to rhyme with *ace*, is like *tase*, or *torse*, or *torche*, or *torch*. Torch pure and simple is candle. *C* is often sounded like *s*. So *tace*, *tase*, *torse* may easily be one.

As to the word *torch* guesses have been endless. But in the main it comes pretty nearly to be agreed that we get it from Lat. *torus*. But this is far from certain, for it cannot apply to *torris*, a burning stake or torch taken from the fire, to use as a light. If it always meant twisted or plaited, as it does in the word *torus*, a rope, it could only relate to the wick, and then it becomes at once candle. Is not *tace*, then, a simple variant of *torch* in times when words took their shape from mouths "where breath most breathes," and so had always life in them? They have ossified since the quill of the goose-scholar fixed their form and so shut their life out. It is like Hume's blessing the prose-era, which, in other words, means the death of poetry. Good heavens! as we gain we lose. *Titio*, a firebrand, is another form of the same word, and we have used three out of the five vowel sounds in these processes already. I find in the old French dictionary of Borel, "*Torses*, c. des torches ou flambeau." Brachet, generally so excellent, is misleading here.

I must not waste *Athenæum* space, but one word more is interesting in this connexion. At Exodus xxvi. 6 we find the word "loops" (A.V.), but in other versions *taches*. Now, all the wicks of candles were looped, even to the rushlight, so that they could be hung together by the *taches* in pounds. So *tache* or *tace* and candle come to be one thing. *Aut face, aut tace*, is a sort of punning placit medieval to represent the procedure of good counsel, of which it may be said, as of Harpocrates, "Tu omnes cognosce, te autem nemo cognoscat"; but it will not help us much to turn *tace* into candle.

C. A. WARD.

Carlton Villa, Klea Avenue, S.W.

IF Mr. Bradley is relying on the family motto he quotes in support of his theory, I am afraid that he will have to seek further afield. *Tace aut face* is the motto ("Be silent or do") of "the ancient and far-spreading family" of Scott of Ancrum, baronet. I do not find that any such motto as *Aut face, aut tace*, is or has been in use for a very long time, if at all. Doubtless it was the Scott motto that Mr. Bradley had in his mind at the time of writing.

W. ROBERTS.

M. ZOLA'S NEXT BOOKS.

I SHOULD be glad to have the privilege of stating in the *Athenæum* that the various paragraphs respecting M. Zola's literary projects which have lately gone the round of the daily press, both in London and the provinces, are in no wise accurate. It is not correct, as asserted in some of these paragraphs, that M. Zola has relinquished novel-writing; it is not correct that during his exile he has been preparing a commentary on the Gospels of the Bible; it is not correct that he has also been giving attention to some reminiscences of "L'Affaire Dreyfus" for "publication after his death"; and though, as a matter of fact, he has been most seriously ill since he left France on July 18th last, it is not correct that this illness was in any way induced by overwork consequent upon his desire "to make up for the time that he had lost in giving attention to Capt. Dreyfus's interests."

M. Zola has two books in hand: in the first place, one entitled 'Fécondité,' which will be the first of a series of four novels following the trilogy of 'Lourdes,' 'Rome,' and 'Paris.' The second volume will be called 'Travail,' the third 'Vérité,' and the fourth 'Justice.' The "heroes" of these works will be the four sons of M. Zola's Abbé Froment, and, beyond a similarity of names, they will have nothing in common with the Biblical Evangelists. The books themselves will be as much novels as, say, any volumes of the Rougon-Macquart series; but they will reflect the four essential points of M. Zola's own belief. A large portion of 'Fécondité' is now written, and two months ago an agreement was entered into with Messrs. Chatto & Windus for the publication in this country of the English version, which will be called 'Fruitfulness,' 'Work,' 'Truth,' and 'Justice' will subsequently be issued by the same firm.

With regard to "L'Affaire Dreyfus," M. Zola certainly intends to write a book on it in due season, and has made many notes with that object; but he has never shirked criticism, and whatever he may write he hopes to have published, not after his death, but during his lifetime. However, the end of "L'Affaire Dreyfus" is not yet; whether it will ever come is a proposition not unworthy of argument. And meantime between the chapters of 'Fécondité' M. Zola has been preparing an account of his adventures, experiences, and observations in exile. This will be copiously illustrated from photographs and sketches; but inasmuch as it is still impossible to say when M. Zola's exile will cease, no date can be fixed for its publication.

ERNEST ALFRED VIZETELLY.

MR. HAROLD FREDERIC.

THE death of Mr. Harold Frederic deprives literary London, in its less conventional moods, of a man of strong activities, both in his personality and in his writings. His vigour was the dominant characteristic of his nature; and to order him to rest, even when he was suffering from over-strain, was to prescribe what was an impossibility to him. He was ordered to relinquish work a few weeks ago, but his weekly letter to the *New York Times* was dispatched as usual last Saturday, when his end at Kenley, in Surrey, from failure of the heart, was near at hand. He forced the pace; and, betimes at everything, he passed away peacefully in sleep at the age of only forty-two.

Harold Frederic was born in Utica, New York. The son of Henry de Motte Frederic, he owned to Dutch, French, and New English ancestry, but not, as people commonly supposed was the case, to Irish. He certainly seemed to the manner born for the mission to Ireland he undertook as an American pressman; and his presentation of the Irish-American heroine in 'Illumination' stands by itself in fiction, in the opinion of Irish judges, in its understanding of the dash of the pagan that goes to the composition of one type of Irishwoman. The author of 'The Return of the O'Mahony' made his studies of Ireland as he made his studies of Russia and of Germany, or his studies of Methodism or of bee-keeping, as an outsider indeed, but with amazing thoroughness, not with sight only, but with insight. When he first wrote, he wrote of what he already intimately knew. He needed no special study of agriculture for his 'Seth's Brother's Wife,' having been brought up on or near a farm, rising as a boy at five in the morning to call the cattle, and including in his incidental duties till he was fourteen the daily driving of a milk-cart.

Journalism was his ambition, and the local paper at Utica gave him first the post of a reporter and then that of an editor. After two years' control of the *Utica Journal* he went on to the *Albany Evening Journal* in 1882, and two years later again he proceeded to Europe in the interests of the *New York Times*. His constant work for that paper was conspicuous in its class. But his ambition went further afield, and he used to say that *Scribner's Magazine* started him and itself too when it published for its first serial a story of his pen chosen from a pile of competitors. 'In the Valley,' issued in 1889, was followed a year later by 'The Lawton Girl.' In 1894 came 'The Copperhead,' and in 1895 'Marsena.' With 'The Damnation of Theron Ware,' issued in England under the name of 'Illumination,' Mr. Harold Frederic vastly increased the circle of his readers. Under the cover of his new popularity 'March Hares' made its appearance. Another book, 'Gloria Mundi,' is on the eve of publication here, and 'The Market Place' has gone in manuscript to New York.

Literary Gossip.

THE readers of the poetry of Mr. and Mrs. Browning will be interested in learning of a new publication. Before Mr. Browning's death he destroyed all his letters and papers, with the exception of the letters which passed between Mrs. Browning and himself before their marriage. These letters were carefully preserved; they were tied up in tiny packets, each envelope being numbered, and kept in an inlaid box into which the packets exactly fitted. While still in vigorous health Mr. Browning used these words concerning them: "There they are. Do with them as you please when I am dead and gone." These letters will shortly be published, and it will easily be realized

that the love-letters of the two poets will be interesting in no common degree.

THE 'Collected Poems' of Mr. William Watson will, it is said, be published shortly by Mr. John Lane, who has acquired for the purpose the English and American rights of the two books of verse by Mr. Watson ('Poems' and 'Lachrymæ Musarum') published by Messrs. Macmillan. The 'Collected Poems' will be issued in one volume.

THE Marquis of Dufferin describes in the November *Cornhill* his experiences in the Baltic in the summer of 1854, when he witnessed the siege of Bomarsund by the British and French from his yacht the *Foam*, and spent four hours under fire on the deck of the frigate *Penelope*, which received forty shots in her hull. "An Old Whig" sends 'Some Memories of Kensington Palace.' Canon Wood writes at length on witchcraft as the dark shadow of Calvinism; and the Rev. Stewart Bernays sends another budget of clerical anecdotes. Mr. Stephen Crane contributes a characteristic study of child-life in 'His New Mittens'; and Mr. F. M. White narrates in 'The Joinville Tunnel' a stirring imaginary incident of the Franco-Prussian war. Inkermann is the subject of Mr. Fitchett's November instalment of 'Fights for the Flag'; and the 'Etchingham Letters' contain an elaborate *excommunicatio canina* in Latin and English, directed against the dog-fiend which lies in wait for unwary bicyclists.

MAJOR HOBDAY, of the Artillery, who was D.A.A.G. of the 1st Brigade of the Malakand Field Force, is going to bring out 'Sketches on Service during the Indian Frontier Campaigns of 1897,' through Mr. Bowden. He does not in any way profess to supply an historical account of these troubles. It is rather the story of the campaigns told in a series of engravings, reproduced from the sketches made by the major *en route*, and finished up during his leisure moments in camp. There are in all fifty-seven full-page engravings, with supplementary and explanatory text, and fourteen photographs (several taken in camp) of the commanding officers, their staffs, and the political agents.

THE Joint Committee of the bodies concerned in secondary education, which includes representatives of the universities and the administrative authorities, has been summoned to meet on November 5th, when the Government Education Bills will be taken into consideration. It seems probable, from what has taken place during the recess, that the constituent bodies will not deem it advisable to urge the Government to immediate legislation on the subject of local authorities.

WE regret to announce the death on Sunday morning of Mr. John Ritchie Findlay, who had been connected with the *Scotsman* newspaper for over half a century. He was a grand-nephew of the late Mr. John Ritchie, one of the original founders of the paper, and he had been associated with all its later developments. Beginning in the commercial department, he subsequently undertook editorial work under both MacLaren and Russel, for he had literary taste and had read widely. He knew De Quincey, to whom he had been introduced by Dr. Hill

Burton, and a record of his intercourse with that erratic genius was published in 1886. The articles on De Quincey in both the 'Encyclopædia Britannica' and in 'Chambers's Encyclopædia' were from his pen. In 1874 he issued a small volume of verse, and he also wrote a history of the ancient mansion house of Hatton, in Midlothian, and of the Morton family, who were its owners. Mr. Findlay will, however, be remembered chiefly for his presentation to the nation of the Scottish National Portrait Gallery in Edinburgh. This was the great achievement of his life, and he spent more than 70,000*l.* upon it. He is succeeded at the *Scotsman* office by his eldest son, Mr. John Findlay, a graduate of Oxford.

MR. ALEXANDER GARDNER will early in November publish Dr. William Findlay's promised book on 'Robert Burns and the Medical Profession,' which we mentioned some months ago. Besides the biographical and critical matter, which is intended to include sketches of those medical men who came within friendly touch of the poet while he lived, as well as of those who have made contributions to the criticism of his works, the book will contain portraits of the medical men referred to. These will include Dr. John McIntyre, Prof. James Gregory, Dr. Alexander Wood, Dr. John Moore, Dr. William Maxwell (who attended the poet during his last illness), Dr. James Currie (Burns's biographer), Dr. Moir ("Delta"), Dr. Oliver Wendell Holmes, and Dr. John Brown. The book will also contain a bibliography.

MESSRS. PARKER will shortly publish the Rev. J. Parker's revised version of 'The Celestial and Ecclesiastical Hierarchy,' with preface showing the influence of Dionysius on the Alexandrine School. The Greek text will also be published.

WE extremely regret to hear of the death of Mr. Robert Roberts, of Boston, Lincolnshire. Mr. Roberts was an occasional correspondent of the *Athenæum*, and all he wrote on the subject of English Bibles was of value, for his knowledge was great and his acuteness and honesty undeniable. His last communication, which was upon 'An Undescribed Cranmer,' appeared in this journal in December, 1897. For many years he was a bookseller and printer at Boston. He brought out several volumes of interest to antiquaries, his most important piece of work being an edition of Brathwaite which appeared in 1877. Under his initials R. R. he contributed pretty frequently to *Notes and Queries*. Mr. Roberts's health had been failing for some time, but the end came unexpectedly.

THE fourth series of 'Canterbury Marriage Licences,' edited by Mr. J. M. Cowper, is now in the hands of the binder. This series ends in March, 1700/1. The four volumes contain about 32,000 licences.

A CORRESPONDENT writes:—

"Mr. John S. Farmer's apology for delay in issuing his 'privately printed' books is surely ill-timed. For long years his unfortunate subscribers have waited to complete their sets, but now I imagine they are no longer anxious to do so. The sale of the 'Merry Songs,' for which a five-guinea subscription was demanded, at a pound a set the other day at the Chancery Lane sale-rooms, is an object lesson."

At the general yearly assembly of the German Historical and Antiquarian Societies, which was held at Münster, in Westphalia, from the 2nd to the 5th inst., Dr. Bailleu, of Berlin, gave an account of his latest researches into the history of the Rosicrucians. Some interesting discoveries were made by him at the ancestral seat of the Marwitz family in the Mark of Brandenburg, where he found a hitherto unopened chest formerly belonging to Pfarrer Wöllner, who held a leading position in the order. The chest contained nothing but documents relating to the Rosicrucians. The study of these papers has shown the great influence exercised by Wöllner and by Bishop Weider upon King Friedrich Wilhelm II., who was a member of the sect. Amongst other crowned heads represented in the order the name of Friedrich August, Duke of Brunswick, occurs, whose special *Ordensname* was Rufus. The strange oath taken by the members to the brothers and to the Superiors was also found in full; but there is no indication who these Superiors were, and Herr Bailleu says that it is a secret. He requested all who owned any materials in private archives relating to the Rosicrucians to allow him to inspect them.

PROF. PIEFER, of Münster, read a paper upon the conclusion of the Peace of Münster. It was not concluded, he observed, in the *Aula Senatoria*, the so-called "Friedenssaal" of the Münster Rathaus. Only the separate peace between Spain and the States-General was signed in the Friedenssaal. The general "Westphalian Peace," or "Treaty of Münster," was ratified and signed through mediators in the residences of the various ambassadors. The last definitive business was done on February 19th, 1649, but not in the Friedenssaal.

THE Swiss papers report the death of Dr. Theodor Gsell-Fels, the well-known writer of handbooks for tourists. He was born at St. Gall in 1819. After studying theology and philology at the University of Bale, he renounced his original purpose of a clerical career, and proceeded to the University of Berlin, where he devoted himself to the history of art. He next went to Paris, and studied medicine. He practised his profession in Zurich for some years, and from 1863 to 1867 lectured upon anthropology and ethnography at the university of that city. After a few years spent in Italy he settled in Bale, where he was elected a member of the Great Council, appointed inspector of schools, and lectured upon art history at the university. In 1880 he went to Munich, where he lived until his death.

THE *Bund* of Berne reports a conference of librarians and directors of museums, which was held at St. Gall on September 30th and October 1st, to discuss the best methods for the preservation of ancient manuscripts. Representatives were present from Berlin (Prof. Mommsen), Munich, Oxford, Rome, Vienna, Buda-Pesth, Bale, Berne, Zurich, the Sorbonne, and other seats of learning. Three sessions were held during the two days. There was unanimous agreement as to the necessity of photographing all manuscripts which are in a dangerous condition, so that exact reproductions may be

handed on to future generations. No other particulars of the conference are reported. The delegates inspected the famous treatises of the Stiftsbibliothek at St. Gall, including a Virgil of the third century.

A FORTNIGHT ago we attributed, by an oversight, the publishing of Mr. Lang's edition of 'The Arabian Nights' to Messrs. Macmillan, instead of Messrs. Longman.

THE only Parliamentary Paper of general interest this week is the Report on the Irish National Gallery, 1897 (*1d.*).

SCIENCE

Wireless Telegraphy. By Richard Kerr, F.G.S. (Seeley & Co.)

THIS little book forms the substance of a lecture delivered by the author in some of the principal towns of this country, together with a preface from the pen of Mr. W. H. Preece, C.B., F.R.S. Mr. Kerr supplies a brief, simple, and intelligible account of a wonderful subject for the benefit of non-scientific readers.

The volume is divided into eight chapters. In chap. i. the author refers to the methods of prehistoric signalling, such as stamping cakes with secret messages, &c. Similarly, under the head of telegraphy without wires Mr. Kerr throws out hints of mental telepathy, &c., especially amongst Orientals.

Chap. ii. explains very clearly and in popular language the theory and phenomena on which the principles of so-called "wireless" telegraphy are based. The author commences by showing that nothing in existence is really solid to the exclusion of spaces between the atoms, except in a purely comparative sense. The proof of this lies in the fact that the particles of even the densest substance (say metals) are capable of disarrangement by forces of the lightest description, as evidenced by the sound (or other) waves produced in the course of the change. This conclusion brings us to the principles underlying the great discovery—first indicated by Clerk Maxwell and experimentally detected by Hertz—that if there be nothing absolutely solid in nature, it follows that it is possible for a medium possessing certain qualities to permeate all things. We have the strongest reason for believing that such a medium exists: this medium we term the ether. Let us now see how the ether is of service in the discoveries we have under consideration. First of all, let us recognize that ether has its waves of transmission just as much as water (evinced by ripples) or air (evinced by sound when a bell is struck), say. It has been established by Faraday, Helmholtz, Stokes, Clerk Maxwell, and others, that light from the sun and electricity were the same in kind, and that they only differed in degree, the difference resting in the lengths of their respective waves. The velocity of these waves through space was the same, namely, 186,400 miles a second. Energy sent out from the sun receives different names. For example, we have light waves, heat waves, electric waves, and so on; these are all undulations of the ether. The waves cannot travel along nothing; they must have an elastic medium which will transmit them.

If ether be capable of conveying energy—say electric energy—from the sun, it is reasonable to ask, Why cannot we devise some form of instrument that will also send out along the all-permeating ether electrical energy, even on a small scale? The ether will then act as the medium, and electricity as the messenger. We have, then, but to devise some sensitive instrument which will receive a share of the energy thus sent out. These are some of the problems solved, in part, by "wireless" telegraphy, which are so ably treated by Mr. Kerr in chap. ii. of his admirable little book.

Chap. iii. deals with the nature of vibration in air and ether, and the author draws attention to the fact that just as in air (or light) the receiving instrument must be capable of appreciating—i.e., be sensitive to—the particular vibration waves in question, so also in ether vibration waves. This leads to the law of sympathy, or "syntony," as demonstrated by the tuning-fork, &c.; and in telegraphy through space without intervening wires it is absolutely essential that the receiving instrument be adjusted, or "tuned," to a nicety if it is to respond to the calls made on it. This, it will be seen, is an important element in the question of privacy of messages interchanged in wireless telegraphy on a practical basis.

Chap. iv. narrates the early experimental work in the direction of wireless telegraphy done by James Bowman Lindsay some forty-five years ago.

Chap. v. has to do with Mr. Preece's induction experiments, using dynamic electricity of low frequency. Here the length of wires between which the induction takes place requires to be at least equal to the distance between them for satisfactory action to occur. Again, in Mr. Preece's investigations it was made abundantly clear that the interpolation of so-called solid substances did not act as a barrier to the transmission of electro-magnetic waves—thereby tending to support the theory of the penetrative power of the ether.

Chap. vi. is concerned with the principle of Lodge's and Marconi's system, starting with allusions to the original experiments of Hertz, followed by those of Prof. Righi, M. Branly, and others. In all of these the Hertzian waves result from strong electrical disturbance set up by static electricity of extremely high frequency or periodicity. In Dr. Lodge's investigations the disturbance was brought about by an electrical machine (as the transmitter or oscillator) charging a Leyden jar. Another Leyden jar at some distance (acting as the receiver) collects some of these waves, through the ether of the intervening space. Mr. Kerr then proceeds to describe Marconi's apparatus. Here the transmitter consists (1) of a small battery, or charged accumulator; (2) an induction (intensity) coil; and (3) a stand supporting brass knobs which act as collectors. From the coil (with a 3-inch to 6-inch spark) wires are led to the brass balls, between which, on the current being applied, sparks rapidly pass. These give rise to Hertzian waves, which, in turn, disperse into space in all directions. We now come to the method of collecting some of these waves at the receiving station. The most important feature in the receiving apparatus is what

is known as the coherer; and it was here that Signor Marconi converted laboratory experimental research (first entered into by Branly) to the purposes of practical telegraphy. Marconi was first in the field in patenting a system of wireless telegraphy. The "coherer" consists of a very small glass tube, into each end of which the collecting wires (with metallic wings to increase their capacity) are inserted. These wires are also connected with other parts of the receiving apparatus in such a way that if the ends which pass into the glass tube were allowed to touch each other the circuit with the battery would be completed, but the wires are kept apart by about a sixteenth of an inch. This space is loosely charged with metal filings. On the current being switched on at the transmitter, a part of the waves of energy falls on the coherer, causing the filings to cohere, and thereby complete the circuit with an electric bell, or Morse recorder, through a relay circuit. But the relay circuit being completed, an electro-magnetic hammer—first suggested by Dr. Lodge—taps against the coherer and thus sets the filings loose (or *de-coheres* them) again, so as to be free to be operated on by the next signal from the transmitting station. When great distances have to be dealt with, Signor Marconi connects a kite, balloon, or metal disc to his transmitter and receiver, so that the sphere of operations is more extended and less exposed to interruption; and here, again, we have a feature of novelty in his system. Signor Marconi has already succeeded in exchanging signals by his system of wireless telegraphy at distances of about twenty-five miles—even through iron in one instance—and no doubt we shall hear of still further success before long. Meanwhile he has undoubtedly presented us with a practical system of telegraphy for the purposes of lighthouse and lightship communication, as well as for the purposes of war.

Similarly, the author of the book before us has achieved conspicuous success in his attempt to give the general public a good understanding of the principles underlying the various systems of wireless telegraphy, as well as an admirably clear and popular idea of the apparatus employed therein—all capably illustrated. On this we heartily congratulate Mr. Kerr—a thing we are not usually in a position to do with regard to books on technical subjects. It is partly on this account that we have dealt with the work at so great a length, and partly owing to the interest and importance of the matter just now.

Radiation: an Elementary Treatise on Electro-magnetic Radiation and on Röntgen and Cathode Rays. By H. H. Francis Hyndman. (Sonnenschein & Co.)—We have here in small space a discussion of a multitude of phenomena connected with the various kinds of radiation, especially those recently discovered forms which are attracting most attention. The numerous citations of experimental facts, with full references to authorities, are highly creditable to the industry of the author; indeed, their very number is apt to produce a feeling of bewilderment. Similar remarks apply to the citations of theoretical views. The style is terse and breezy, with some peculiarities of terminology. "Radiability" is adopted as the

name for transparency to radiation. "Infra-lacunal" is the general name given to the newly discovered forms of vibration, by way of distinction from the previously known luminous thermal and ultra-violet vibrations, which are called "supra-lacunal," the allusion being to the wide gap between their frequencies. The English is in great need of revision, several sentences being grossly ungrammatical; and the statements made (as was to be expected among so many) are sometimes more terse than accurate. To any one who wants a rapid glance at a multitude of points to which modern research is directed, this book should be welcome. The more thoughtful student will perhaps find it tantalizing rather than instructive.

The Light Side of Science. By Andrew Wilson. (Bowden.)—This is a small collection of desultory essays written in an easy style, enabling the reader with very little intellectual effort to gain a smattering of certain scientific subjects, chiefly of a biological character. Dr. Wilson is an enthusiastic lover of nature, and is at his best when gossiping about living things, such as the primroses on a railway-bank or the lobes and flounders of Largo Bay.

MEETINGS FOR THE ENSUING WEEK.

Wed. Anthropological Institute, 81.—"Our Present Knowledge of the Early Egyptians." Prof. W. M. Flinders Petrie.
Fri. Physical, 5.—"An Induction Machine." Mr. W. H. Pidgeon.
"Repetition of an Experiment on the Magneto-Optic Phenomenon discovered by Righi." Prof. S. P. Thompson.
"Magnetic Fluxes in Motors and other Electrical Instruments." Mr. A. Campbell.

Science Gossip.

THE City Observatory on the Calton Hill of Edinburgh was formally opened on Monday last. Formerly it was the Government Royal Observatory, and when the latter was transferred to the Blackford Hill the Government sold the old building to the city for 1,000*l.* The place has been thoroughly overhauled, and a new house and dome have been built to accommodate a large 22-inch reflector telescope, purchased by the town some time ago. A year or two back Mr. Robert Cox, M.P., presented the Corporation with certain astronomical instruments, including a 13-inch reflector telescope, and these, along with a 6-inch reflector telescope—a very fine instrument—the gift of Mr. McEwan, M.P., have now found a place in the enlarged building.

THE annual meeting of the London Mathematical Society will be held on the evening of November 10th. Lord Kelvin has consented to be nominated for the presidency, and Profs. Elliott and Lamb and Lieut.-Col. A. J. C. Cunningham for the vice-presidencies. The retiring members of the Council are Messrs. M. Jenkins and G. B. Mathews. The former gentleman, who recently resigned the office of secretary after thirty years' tenure, thus severs his connexion with the Council, on which he had served from (practically) its birth in 1865. Prof. Elliott takes as the subject of his retiring address "Some Secondary Needs and Opportunities of English Mathematicians."

DON FRANCISCO COELLO DE PORTUGAL, who occupied in Spain the foremost rank as a geographer, has just died at Madrid at an advanced age. He had originally embraced the military career, and after having quitted the army in 1865 with the rank of colonel, he devoted himself chiefly to the science of geography, and published an excellent 'Atlas of Spain and its Colonies,' which will now, of course, be out of date. He was President of the Geographical Society of Madrid, and frequently represented Spain as delegate at scientific congresses.

We have received the Report of Her Majesty's Astronomer at the Cape of Good Hope to the Secretary of the Admiralty for the year 1897. Dr. Gill dwells with great pleasure on the visit of Mr. F. McClean to the observatory, where, during the months of June, July, and August,

he completed his spectroscopic survey of all stars to the 3½ magnitude by photographing the spectra of such of them as could not be observed from the latitude of Tunbridge Wells. Dr. Gill's only regret with regard to the visit was that the telescope which the observatory owes to Mr. McClean's generosity did not arrive from Dublin until after he had started on his return to Europe. The plans for the new transit-circle have been settled in detail, and a contract entered into for its construction. The publication of the volumes of 'Annals' is proceeding apace; the Cape Ten-year Catalogue of Stars for 1890 will shortly appear; the observations with the meridian and equatorial instruments have been regularly continued; the heliometer has been systematically applied to observations of the major exterior planets; and some progress has been accomplished with the work of the astrophotographic telescope.

As at its first predicted return in 1822 (when its perihelion passage took place on the same day as it did this year, viz., May 24th), Encke's comet was observed at the recent return only in the southern hemisphere. Mr. Tebbutt, of Windsor, N.S.W., communicates to *Ast. Nach.* No. 3523 the results of his observations of this body, which commenced on June 12th, when the comet's distance from us was still diminishing, as it did not make its nearest approach to the earth until July 7th. Observations were again made on June 15th, but on the 25th of that month Mr. Tebbutt was surprised to find that, though the sky was very clear, the comet was invisible. It was, however, seen with great difficulty on the following night, but on the 27th was again quite invisible in a clear sky. The last time that he succeeded in seeing it was on July 10th, when, the sky being brilliantly clear and the moon absent, he was just able to obtain a glimpse of it, presenting only the appearance of a faint whiteness about 5' or 6' in diameter, so that micrometer observation was impossible, and all that could be done was to make a very rough determination of place by bringing the object into the centre of the field of view. Mr. Tebbutt's remark is that "this comet obviously becomes rapidly expanded and diffused as it recedes from perihelion, and its variations of brightness are quite inconsistent with the received formula for calculating the intensity of light."

FINE ARTS

A Florentine Picture-Chronicle: being a Series of Ninety-nine Drawings by Maso Finiguerra, reproduced from the Originals in the British Museum. With a Critical and Descriptive Text by Sidney Colvin, Keeper of Prints and Drawings in the British Museum. (Quaritch.)

MR. COLVIN has done good service by the publication of these extraordinarily interesting drawings, which have entered the Museum, under his auspices, through the generosity of Mr. Ruskin, who, we are told, consented to part with them for the same sum at which he had purchased them many years ago, although it was far below that which could now easily have been obtained otherwise for things so beautiful and so rare.

The drawings are the work—this much is established beyond question—of a Florentine goldsmith or goldsmiths about the middle of the fifteenth century, and not only illustrate certain tendencies of Florentine popular art, but are of great interest as embodying in a comprehensive form early Renaissance imaginings of universal history. They present a brilliant, almost unique

illustration of that peculiar play of the imagination about the discoveries of the Quattrocento which weaves the wildest fancies together with fantastic conceptions of architecture and ornament—a characteristic which gives special charm to works as widely different as that treatise of Filarete on architecture which was stigmatized by Vasari as idiotic, and the dreamland of the 'Hypnerotomachia Poliphili.' Without going into much tempting detail, we may state briefly that Mr. Colvin makes it plain that the draughtsman of his wonderful 'Picture-Chronicle' belongs to that group of Realists amongst whom Antonio Pollajuolo was chief; his influence is indeed obvious, as regards a certain proportion of the drawings, to any practised eye, and as Maso Finiguerra was the friend and partner of Pollajuolo, his name has suggested itself to Mr. Colvin as that of the author of the drawings.

This attribution is reasoned out by Mr. Colvin with remarkable and solid erudition; his literary argument is masterly and complete, and his conclusion—if we take it to be in all points corroborated by a critical examination of the drawings and by their comparison with other work known to be by Finiguerra—imposes itself. At present, it will be remembered, we have to reconstruct our whole view of Finiguerra. Till within the last ten years he was, for the most of us, the author of the famous "Pax," the subject of which was the 'Coronation of the Virgin,' the impressions from which vindicated his title to be regarded as the inventor of engraving. Even if priority of invention could not be maintained in his favour, even if his claim were to find a rival in the author of the German Passion Prints of 1446, or in the engraver of the portrait described by Dr. Lippmann in an article to which we drew attention in our review of the 'Prussian Year-Book for 1880,' we still clung, like M. Delaborde, to the view that Finiguerra was the first to reveal the true sense of the art and to raise "un simple procédé industriel à la hauteur d'un moyen d'expression pour le beau." It must now be admitted that there is not the slightest authority for supposing that the "Pax" in question was that executed by Maso Finiguerra at the age of twenty-five. Some authorities are, indeed (as, for example, M. Müntz), reluctant to reject the testimony of Vasari and Cellini, who both agree in giving to Finiguerra the honour of inventing

"l'impression en taille douce, en présence d'une épreuve sur papier et de deux épreuves en soufre reproduisant le 'Couronnement de la Vierge,' alors qu'il n'existe aucune reproduction de la Paix rivale, la 'Crucifixion,' jusqu'ici attribuée à Matteo di Giovanni Dei" ('Hist. de l'Art pendant la Renaissance,' vol. i. p. 678).

Now it is quite certain that the author of the "Pax" of the Coronation combines with all the delicate mysticism of the early Quattrocentisti a sincere and masterly familiarity with the antique. The work, as Mr. Colvin says, belongs to the school of Fra Filippo Lippi. To us it has often suggested a comparison with the noble 'Burial of St. Stephen,' in which that painter is seen at his best. With the author of this work the exuberant and undisciplined genius of the 'Picture-Chronicle' has nothing in common. This much may be taken as established; but whether the

draughtsman of the 'Chronicle' be Finiguerra, that is another matter.

One noticeable point about the drawings of the 'Chronicle' is that they fall into two groups. The first undoubtedly exhibits the expected influence of Pollajuolo, not only in the treatment of subjects such as the 'Hercules and Antæus,' which is all but directly suggested by his work, but as affecting the drawing of form and action. In this group we find, as in the 'Adam and Eve' and 'Cain and Abel,' that the trunk and arms are remarkably short in proportion to the lower limbs, whilst the extremities are rather small than large. In the second group the draughtsman, as in 'Priam and Hecuba,' 'Hostanes,' and other figures, makes his personages very stumpy, and presents them with hands and feet which are sometimes rather more than sufficient. At first one is inclined—and this has not escaped Mr. Colvin—to see the work of two hands, but it is possible that the whole may be the work of one man whose style underwent a transformation such as is not unusual with the course of years. Beside these works, for the purpose of comparison, Mr. Colvin sets the series of drawings from the life in the Uffizi, now bearing the designation "Scuola di Pollajuolo," but until lately ascribed to Finiguerra on a tradition which dates only from the middle of the seventeenth century, and which has, therefore, not unnaturally been held by Dr. Kristeller to be "ohne Grund." However this may be, these drawings are, we think, justly claimed for the author of the 'Picture-Chronicle'; and there seems not the slightest doubt that that large body of fifteenth-century Florentine engravings, such as the 'Planets' and others similar in manner, which have long borne the name of Baccio Baldini (whose very existence is now called in question) are rightly attributed by our author to the same origin.

We now come to this point. Mr. Colvin shows that his 'Chronicle,' the Uffizi drawings, and a large group of early Florentine engravings are all from the same hand, but we ask, Was that, as he believes, the hand of Finiguerra? In the end appeal must be made to the tarsia work—the figure of San Zenobio and his companions—executed by Giuliano da Majano in the sacristy of the cathedral at Florence from Finiguerra's cartoons, for this is the only thing that can at present be proved to have been designed by Finiguerra. To us these figures appear to furnish an unfavourable test. It may be that in passing through the hands of Giuliano they received a character originally foreign to them, but in our eyes their proportions, the cast of their draperies, and their hieratic air have nothing in common with the romantic energy and reckless drawing of the 'Chronicle.'

If, however, as we think, Mr. Colvin has failed to prove beyond doubt that Maso Finiguerra is the author of the 'Picture-Chronicle,' he has sustained this view with a wealth of illustration and knowledge which is of an unusually valuable character. He is to be congratulated on having produced perhaps the only work on art which has appeared of late in England concerning which we feel that it will honourably represent British scholarship and learning in the eyes of continental students.

The Song of Solomon, plates and other decorations by H. G. Feil (Chapman & Hall), is a handsomely printed, amply illustrated quarto, the larger plates being facsimile reproductions of carefully and skilfully drawn designs, apparently made in pencil or silver-point, instinct with that passion which is appropriate to the so-called "oldest love-poem in existence." The draughtsmanship is somewhat German and academical, laboured, and, if graceful, rather defective in robustness and a sense of that higher sort of style of which virility, so imperatively required with regard to the 'Song,' is the most precious element. Apart from this, we have nothing but praise for the pretty book.

ART FOR THE NURSERY.

The Alphabet of Animals, by C. M. Park (Blackie & Son), is a quarto containing spirited and thoroughly realistic sketches of various beasts, printed *en camaïeu*, and accompanied by short descriptions. For the zoology of these we cannot answer; still it is commendable, though regrettable, that the writer omits to repeat time-honoured legends, such as that the porcupine shoots his quills at an aggressor. Mr. Park has, too, failed to tell the more formidable tales about the vampire bat; but he is sure that, though there are horses, there is not, and never was, a unicorn. Many of the drawings are exceedingly good, and some of them are first rate—for instance, that of the kangaroo. On the other hand, the eyes of the hippopotamus are a little larger than they ought to be; the elephant, whose skin hangs loose about him (!), is weak; the bear is a silhouette without modelling; but the weasel is worthy of his historic reputation, and the camel is capital.

A Small, Small Child, by E. L. Prescott, illustrated by A. D. McCormick (Bowden), is a really touching tale of how a ruffianly convict, confined in a military prison, and his warder, who is almost as stiff-necked as his charge, get into the most amicable relations, owing to the somewhat too seraphic nature of a lovely little child. Our feelings forbade our reading the legend to the bitter end; but a glance at the last chapter confirmed our hopes and fears that the little angel went to heaven, while the convict was relegated to Australia. What became of the warder we do not know. The "moral" of the legend is, we suppose, that for the reforming of our criminals the Government ought to add one more to its multitudinous departments. The cuts, although rough and curiously badly drawn, are by no means without spirit.

Fables by Fæ. With Illustrations by P. Burne-Jones. (Duckworth & Co.)—We suspect, though the title-page of this thin little book is silent on the subject, that Sir Philip Burne-Jones is the author of these charmingly humorous "fables." We trust it is so, because the tales are more creditable to their author than the cuts, which, if not positively bad, are not good for much.

THE NEW GALLERY: AUTUMN EXHIBITION.

THIS may be called a "scratch" exhibition, formed with no higher ambition than that of filling up the interval between the end of the summer holidays and the coming winter, when the loan collection of the works of the late Sir E. Burne-Jones will be on view. The sixty-two paintings are not classified, and but few of them are noteworthy. For example, M. J. Machard's reputation as a draughtsman and colourist is not enhanced by the life-size figure of the naked boy in his *Sleep of Eros* (No. 4), for it is weakly drawn and modelled, and pallid in colour; and the *Date-Sellers* (5) of M. C. Cottet is a rather crude and very heavily handled group, and it is not even a composition, nor even a design.—M. E. R. Menard's *Rain at Sea* (6) is thin and poorly handled, yet it might have been made an impressive representation of nature on a large scale;

and an excess of paint spoils, in the *Portrait of the Artist's Father* (10), what might have been a fine work. There is plenty of character in it, and a good deal of really scientific skill is displayed in the drawing.—Another instance of this addiction to paint is M. A. Demont's *Wreckage* (11). It has dignity and pathos—those essentials of fine landscape; but they are partly hidden under loads of paint.—M. F. d'Isoncourt contributes No. 12, a portrait of M. Demont's distinguished wife, the daughter of M. Jules Breton. It is a sympathetic, but uncompromising likeness. The quaint features and dull carnations suffer from the harsh colour of the blue dress.—The lady herself has sent *In the Azure Sea* (16), a remarkable and brilliantly drawn and painted half-length nude figure of a girl wading in an intensely blue sea, which attracted the admiration of students in the Salon of this year. The figure and the sea have been painted from nature with rare skill, but had the model been placed in the sea her flesh would have presented greenish reflections and sparkling lights which are absent from it. This is to be regretted, because the nudity is a rare and valuable example of what flesh-painting and sea-painting ought to be.

M. Jean Paul Laurens contributes the portrait of P. A. Laurens (18), an admirably executed life-size bust, ugly, but characteristic and vigorous; and an excellent, though not new specimen of the peculiar manner and methods of M. F. Roybet is to be found in the striking but melodramatic portrait in character which he calls *A Bravo* (19). In his blustering way M. Roybet never did better.—*Moonshine on the Canal of St. Denis* (20), by M. R. Billotte, is very like moonlight, despite its paintiness and want of lucid tones and colours.—M. Gérôme is inadequately represented by the figure of *Diana* (24), armed with her bow, which might pass for an illustration of Ben Jonson's glorious lines. The impassive face and attitude deprive a noteworthy and original picture of much of the charm of a fine idea which has been learnedly carried out. It is too like a French lady of the beginning of the eighteenth century, than whom nothing could be less Diana-like.—*A Portrait* (31), by M. E. Burnand, is a sable rendering of life in the features of a handsome boy, a work of rare quality and merit.—M. R. Collin is himself in No. 37, *Awakening*, a fine instance of his peculiar taste and skill—a nudity painted in low keys of colour and tone, delicately harmonized, charmingly graded and refined. The figure does not stand well, however, on her right foot, and the left leg is the defect of a very fine piece of art.—M. E. G. Marché's picture of *The First Quarter* (43) is truly impressive, and broad in its rendering of the view of a moonlit lake, whose mists, slowly rising, creep along the reedy margins and amid the dense foliage on the banks.—*A Pool in Brittany* (45), by M. C. Bernier, is an excellent specimen of an excellent artist's powers. In England we possess but few painters whose sense of the poetry of nature approaches that evinced in these fine landscapes of MM. Marché and C. Bernier.—*Autumn* (58), by M. H. Rapin, is a noble landscape in the mood of Gaspar Poussin.—M. Benjamin-Constant is the liberal contributor of not fewer than five life-size portraits, each of which exhibits no small portion of his great powers, masculine style, and rare insight into character. The most interesting is the likeness of *M. Hanotanz* (53), a fine work, extraordinarily animated. It grows upon the observer with always increasing force. M. Saint-Saëns's portrait (55) is hardly inferior to No. 53.

Three rooms in this gallery are filled with pictures and objects of art lent by Signor Bardini of Florence, a well-known dealer, to whose house all collectors go. As the house itself is an antiquity, the owner's treasures are seen there to much greater advantage than in Regent Street. Moreover, the re-

gulations of the Italian Government debarred Signor Bardini from sending the choicest things he possesses. Nevertheless, lovers of art of the Gothic and Renaissance periods will find at the New Gallery a considerable number of relics of uncommon interest, including a few pictures, generally more remarkable for rarity than beauty. The most important and uncommon objects are collected in a large case in the South Room, and comprise several shields, painted, gilt, and embossed in heraldic insignia, Florentine works of the fourteenth and fifteenth centuries. Three of these shields are properly called *parises*. A number of skillfully executed busts of Frenchmen of the seventeenth and eighteenth centuries line the walls of the room.

Finis-Fini Gossipy.

ON Wednesday last the picture-selling season was opened by the Messrs. Foster, who then distributed a number of paintings and prints by, or attributed to, various artists.

THE private view of the exhibition of the Society of Portrait Painters, in conjunction with an exhibition of miniatures, is appointed for to-day (Saturday); on Monday next the public will be admitted.

ON Monday next the gallery of the Society of British Artists, Suffolk Street, will be opened to the public.

MR. LARKIN exhibits at 14, Grafton Street, W., the 'Madonna del Gatto' of F. Baroccio and other paintings of old masters, besides two portraits of R. Burns, which are alleged to have been painted by Raeburn.

THE decease is announced of Mr. Gleeson White, whose name is best known to the public as the first editor of the *Studio*. He was in the employment of Messrs. George Bell & Sons, and was a painstaking and conscientious worker. Woodcuts and decorative art, more especially bookbinding, were the subjects to which he had paid most attention.

THE Munich *Kunst für Alle* opens its fourteenth yearly volume with a special "Edward Burne-Jones-Heft."

M. FALGUIÈRE has just finished his model of the statue of Balzac, which is to be substituted for that by M. Rodin which caused so much indignation when it was exhibited at the Salon of this year. In the new work, of which competent critics speak highly, Balzac is in the act of writing.

THE decease is announced of that distinguished artist M. Lenepveu. He was born at Angers in 1819, and was a pupil of Picot. He won the Prix de Rome in 1847 and obtained a Third-Class Medal in the same year, a Second-Class Medal at the Exhibition of 1855, and a *rappel* in 1861. He was elected a Member of the Institute, and was Director of the École de Rome from 1872 to 1878. He executed frescoes in the Panthéon and various Paris churches, and was also employed on the ceiling of the Opera-House.

THE French journals report that Ingres's picture of 'Thétis imploring Jupiter,' which belongs to the Museum at Aix, has been found to be very seriously damaged by some photographic operations.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concert.
ST. JAMES'S HALL.—M. de Pachmann's Chopin Recital.
QUEEN'S HALL.—Richter Concert.
SALLE BRARD.—Madame Schjelderup's Grieg Recital.
STEINWAY HALL.—Herr Elderhorst's Concert.

AN exceedingly lengthy programme was placed before the patrons of the Crystal Palace Concerts last Saturday afternoon,

and again the novelty that most of them had especially come to hear was placed last on the list. That great interest is taken in Mr. Elgar's music was shown by the many who remained to listen to the 'Triumphal Procession Music' from his cantata 'Caractacus,' although the hour of five had already struck. In the cantata this imposing music from the final scene is partly choral, but Mr. Elgar has arranged an alternative orchestral version for concert use when a chorus is not available. This latter was used on Saturday, when the band, striving their utmost for a composer whose works supply evidence of remarkable talent, carried through their task in splendid fashion under Mr. Elgar's direction. Concerning the other novelty that was submitted during the afternoon, a Fantasia for trumpet and organ by Mr. Claudius H. Couldery, we find ourselves unable to speak in terms of laudation. In order to avoid overtaxing the powers of the exponent of the trumpet part the composer decided to adopt the fantasia form, although he has retained the chief characteristics of a concerto in three movements. Unfortunately he has failed to devise melodious themes, and though the trumpet part is showy and Mr. Morrow did all that was possible with it, the result proved disappointing. Even less satisfactory is the part assigned in the work to the organ, which, indeed, asserts itself but feebly. In the *coda*, by way of helping to build up a stirring climax, Mr. Couldery summons the orchestra to his assistance. The symphony was Beethoven's 'Eroica,' in which Mr. Manns elicited the warmest compliments. Especial pains were taken over the 'Funeral March,' which was played in a deeply impressive manner. In the absence, owing to indisposition, of M. César Thomson, the Belgian violinist, an able substitute was found in M. Émile Sauret, who played the solo in Max Bruch's Concerto in a minor with notable fluency and skill, throwing deep expression into his presentation of the *adagio*. He also gave Saint-Saëns's Introduction and Rondo Capriccioso. Miss Marie Berg, a dramatic soprano endowed with a fine voice, sang Schubert's 'Die junge Nonne' to Liszt's orchestral accompaniment, and joined Mr. Andrew Black in the duet from 'The Flying Dutchman.' The Scottish baritone declaimed with much feeling Wotan's 'Farewell' from 'Die Walküre.'

M. Vladimir de Pachmann gave a Chopin recital at St. James's Hall on the same afternoon. The immense audience listened spellbound to the music. During the performance one could have heard a pin drop. Genuine interpreters of the Polish composer are indeed few and far between. All pianists attempt Chopin, and some with a considerable measure of success, yet Pachmann and Paderewski are the only two who really make us feel the spirit of the music underlying the notes, and perhaps the only two who can command the continued attention of an audience throughout a Chopin programme. M. Pachmann commenced with the Allegro de Concert, Op. 46, but in this difficult piece, notwithstanding much delicate, refined playing, he was not at his best; there was a holding back and a lack of power in the more vigorous passages. The G minor Nocturne and the Barcarolle

were given to perfection; the tone was lovely, and the sentiment expressed without exaggeration. Of the other pieces we would especially name the three Preludes from Op. 28, in c minor, f major, and d minor, and various Études from Opp. 10 and 25. The aim of these studies is in large measure technical, and, as a rule, pianists do not allow us to forget this. M. Pachmann, however, makes us feel that we are listening to really exquisite little tone-poems; in them, and also in other of Chopin's pieces, he brings out melodies, not only in the upper, but in the lowest and middle parts, of which one would scarcely suspect the existence. At the close, the pianist played by way of encore the scherzo from Weber's Sonata in A flat, and still after that the rondo from the same work. Chopin and Weber, we may add, are the two composers with whom the pianist seems most in sympathy; at any rate, they are the two whom he best interprets.

Dr. Richter gave the first concert of his short autumn series at Queen's Hall on Monday evening. The programme commenced with the familiar 'Tannhäuser' Overture, and this was followed by the Introduction to Act III. of 'Die Meistersinger,' the 'Vorspiel und Liebestod' from 'Tristan'—in which the commencement of the Death Song was taken, and with advantage, at a slower rate than the one adopted by the conductor a few seasons back—and the 'Charfreitags-Zauber' from 'Parsifal.' The performances were admirable; the conductor seemed bent on showing that his magic power over his players is as strong as ever. After the 'Parsifal' came Rimsky-Korsakoff's symphonic suite entitled 'Scheherazade,' Op. 35. The light character of the music contrasted strongly and strangely with the serious, solemn music which preceded. Dr. Richter gave this Russian work for the second time, but on both occasions it has met with a somewhat cold reception. Much of the music possesses character and charm, though some of it seems too much spun out, and for its due comprehension an authentic programme from the composer's pen would be desirable. Mr. C. A. Barry has done his best to supply one, yet from several of his remarks it is evident that he does not always feel quite certain what the music is intended to express. The scoring throughout is masterly and most picturesque. Good colouring and piquant rhythms are all very well in their way, but in this suite we miss true organic development, the backbone of instrumental music. The fine performance deserves record. The concert concluded with Beethoven's 'Eroica,' and it did not commence until a late hour. This great work ought, as its author suggested, to be placed at the beginning of the programme. The enthusiastic greeting given to Dr. Richter at the beginning and close of the concert deserves mention.

Madame Hanka Schjelderup, a Norwegian pianist, appeared for the first time in England on Tuesday afternoon at the Salle Erard, and the whole of her programme was devoted to Grieg. A performance of his Concerto in A minor, with Signor Ducci at the second piano, at once proved that the lady possesses excellent technique, marked intelligence, strong feeling—not, however,

always under perfect control—and deep insight into the Norwegian master's music; yet the effect produced was not equal to the effort made. Signor Ducci did his best, but—to say nothing of the want of contrast—on a pianoforte it is utterly impossible to express the colouring of the orchestra. Performers—especially if acquainted with the score, as was evidently the case with the lady in question—may be so wrapped up in the music which they are seeking to interpret as scarcely to heed the actual sounds which they are producing, for they listen with the inner rather than with the outer ear; but it is otherwise with those who have merely to listen and criticize. Madame Schjelderup afterwards played the Sonata in e minor and a number of less familiar shorter pieces. In quiet passages her touch was most delicate, but in loud ones she was too energetic. To give a whole programme of Grieg was, we think, an error of judgment.

The first of the twenty-four chamber concerts announced by Herr Elderhorst, who studied under Dr. Joachim, took place at the Steinway Hall on Wednesday afternoon. The programme opened with Mozart's great Quintet in g minor, and of this work Herr Elderhorst and his associates, MM. Kornfeld, Hobday, Tomlinson, and Whitehouse, gave an intelligent and careful, if not strongly emotional rendering. Miss Fanny Davies played Schumann's three 'Phantasiestücke,' Op. 111, the second being given with special taste and feeling. She afterwards took part in Brahms's Pianoforte Quintet. Mr. H. W. Tew, whose method is good, but whose voice is somewhat dry, sang various songs. Now that the Monday Popular Concerts have ceased, there seems room for a scheme such as the present one. MM. Saint-Saëns and Rachmaninoff are announced to appear during the season. With good programmes and good performances, the Elderhorst String Quartet has a fair chance of success.

Musical Gossip.

THE Promenade Concerts came to a brilliant close last Saturday evening with Mr. Newman's "benefit." The manager of Queen's Hall has done great things for the cause of high-class music, and we are glad that his efforts have been crowned with success. Want of space prevented us last week from noticing the excellent performance of Rubinstein's Concerto in d minor by Herr Zwintscher on the 12th. The showy music suited him admirably. The exceedingly fine rendering of Chopin's Concerto in e minor by M. Benno Schönberger on the 14th also deserves mention. A most interesting concerto for trumpet, flute, oboe, and strings by Bach was performed on the same evening.

CREDITABLE first appearances in London have been made at St. James's Hall by Mlle. Olga Vandro and M. Émile Blanchet. Mlle. Vandro is a Russian soprano, who studied for many years under Vannuccini at Florence, and afterwards under Frau Brandt, the famous representative of Kundry. Her voice, if not particularly fresh, is of agreeable timbre, and she sings with energy and good taste. She was especially successful in her rendering of Mozart's 'An Chloë,' Schubert's 'An die Musik,' Schumann's 'Frühlingsnacht,' and Russian songs by Tschaiikowsky, Wrangel, and Dargomizsky. M. Blanchet is a young Swiss pianist who studied his art at Cologne. He possesses a sound technique, and is evidently

an artist of considerable promise. His performance of Bach's Chromatic Fantasia and Fugue proved somewhat tame, but he gave a larger measure of satisfaction in Chopin's Scherzo in b minor, Op. 20, and Scharwenka's Theme and Variations, Op. 48.

M. ÉMILE KREUZ gave an interesting viola recital at the Steinway Hall on Tuesday evening. The programme included his clever Pianoforte Trio in c, also two new works from his pen—a 'Ballade' for viola, of which he gave an able interpretation, and a set of six characteristic and attractive 'Norwegian Dances' for violin, rendered in excellent style by Miss M. Motto, pupil of the Royal College of Music.

MADAME BLANCHE MARCHESI gave her first vocal recital at St. James's Hall on Thursday afternoon, and achieved a well-deserved success. The programme commenced with an interesting aria, 'Schlage doch,' by Bach. It was accompanied by strings and pianoforte, and by a "bell," notes which would have been more effective had they sounded on the portions of the bars assigned to them by the composer. This aria is published in the Bach Society edition, but only from a manuscript copy; the autograph has not been found. She also gave a magnificent rendering of Purcell's "When I am laid in earth," and sang with wonderful skill and charm songs in different styles. M. Wolff played some violin solos with great refinement, and Mr. Bird accompanied with his usual taste.

SIR ARTHUR SULLIVAN has been named one of the directors of the Crystal Palace Company.

DR. RICHTER was to meet members of the Halle Concerts' syndicate at Manchester yesterday evening. News respecting the conductorship will, therefore, probably be forthcoming at the end of the week. Mr. N. Vert, with whom Dr. Richter will consult before arriving at any decision, was with him in Manchester.

THE Royal Albert Hall Choral Society commence their twenty-eighth season on November 10th with 'Elijah.' Beethoven's 'Choral' Symphony will be given at the second concert (December 8th). On Thursday, March 9th, 1899, there will be a "Wagner" programme: 'The Holy Supper of the Apostles,' for male chorus and orchestra, the Prelude and part of the first act of 'Parsifal,' also the third act of 'Tannhäuser.' At the last concert, April 20th, the programme will consist of Mr. Elgar's 'Caractacus' and Beethoven's 'Ruins of Athens.' Sir Frederick Bridge will, as usual, be the conductor.

M. LAMOUREUX will give two orchestral concerts at the Queen's Hall on Wednesdays, November 16th and 30th. A concert was announced for the 2nd, but owing to an unfortunate accident M. Lamoureux will be confined to his room for a week or two, and hence the first concert has been cancelled. Only one novelty is announced, a scherzo, 'L'Apprenti Sorcier,' by Paul Dukas, which will be given at the second concert. The programmes include symphonies by Mozart and Beethoven, excerpts from Berlioz and Wagner, and overtures by Gluck, Weber, and Goldmark.

FOUR symphony concerts under the direction of Mr. H. J. Wood will be given at Queen's Hall on Saturday afternoons, October 29th, November 12th and 26th, and December 10th. The programmes are interesting, and each includes one of the four following novelties: a Symphonic Poem, 'Hamlet,' by E. German; a Ballet Suite by Rimsky-Korsakoff; a Slavische Rhapsodie by K. Bendl; and a Requiem Mass by E. Depret. Four "Wagner" concerts are also announced for Monday evenings, November 7th, 14th, 21st, and 28th. Each programme includes a Beethoven symphony.

THE Westminster Orchestral Society announces three concerts on the following Wednesday evenings: December 14th, March 8th, 1899,

and June 7th. At the first will be performed Mr. F. Corder's interesting incidental music to 'The Termagant'; at the second a new orchestral work by Mr. Battison Haynes, entitled 'Suite of Rustic Dances'; and at the third 'Symphonic Variations' by Nicodé, for the first time in London. Mr. Stewart Macpherson will, as usual, be the conductor of these concerts.

The prospectus of the Mozart Society has just been published. Their concerts will take place at the Portman Rooms every Saturday afternoon from November 12th to December 10th, and from February 25th to March 25th, 1899. There will be a special concert on December 3rd to commemorate the 107th anniversary of Mozart's death (December 5th). Two of the concerts (December 10th and March 25th) have interesting historical programmes.

MR. FREDERIC G. KITTON is about to publish a centenary memoir of Dr. Buck, organist and master of the choristers at Norwich Cathedral from 1819 to 1877. Dr. Buck was a notable figure in his day, and was connected with Norwich Cathedral, starting from his choir-boy days, for a period of seventy years. The memoir, which will include reminiscences by pupils and friends, will be published by Messrs. Jarrold & Sons.

DURING the forthcoming season of the Glasgow Choral and Orchestral Union, Coleridge-Taylor's orchestral 'Ballade,' produced at Gloucester, and Humperdinck's 'Moorish Rhapsody,' produced at Leeds, will be performed. The concerts begin on December 1st, and end on January 31st, 1899.

M. ÉMILE GOUGET has just published a 'Histoire Musicale de la Main: son Rôle dans la Notation, la Tonalté, le Rythme et l'Exécution Instrumentale. La Main des Musiciens devant les Sciences Occultes.' The work contains eighty illustrations and also autographs.

'DIE HERBERGSPRINZESSIN,' an opera by J. Blockx, the Flemish composer, has been accepted for performance at Brussels, the Hague, Amsterdam, Antwerp, Ghent, Verviers, Mons, Bordeaux, Angers, Nantes, Lille, Rouen, Nancy, and Amiens.

PERFORMANCES NEXT WEEK.

SEN.	Orchestral Concert, 3. Queen's Hall.
MON.	MM. Rose and Moore, 3. St. James's Hall.
	— Richter Concert, 8.30. Queen's Hall.
TUES.	Miss Kisch-Schorr's Pianoforte Recital, 3. St. James's Hall.
	— Miss E. Martin's Harp Recital, 3. Queen's Small Hall.
	— Miss Frances Alliston's Concert, 8. St. James's Hall.
	— Mr. Montague Borwell, 8.30. St. George's Hall.
WED.	Signor Galliero's Pianoforte Recital, Salle Erard.
	— Miss Nuola's Concert, 3. Queen's Small Hall.
THURS.	Madame Blanche Marchesi's Vocal Recital, 3. St. James's Hall.
	— Wladia Ronitzky's Pianoforte Recital, 3.30. Salle Erard.
FRI.	Misses Lowe's Concert, 3. St. James's Hall.
SAT.	First Saturday Popular Concert, 3. St. James's Hall.
	— Symphony Concert, 3. Queen's Hall.
	— Crystal Palace Concert, 3.

DRAMA

Dramatic Gossip.

WE hear with much regret that Sir Henry Irving has been confined to his hotel in Glasgow during the past week with pneumonia, and is not likely to reappear for a week or two. His company, leaving him behind, has been at Aberdeen.

PANTOMIME will this year be given by Mr. Oscar Barrett at the Adelphi Theatre. The subject for treatment is 'Dick Whittington.'

'THE MUGWUMP,' a one-act comedieta by X. L., forms the opening piece at the Court Theatre.

MISS VIOLET K. LLOYD, who had been disabled by an accident on the stage of the Comedy Theatre, reappeared on Tuesday in 'The Topsy-Turvy Hotel.'

MISS GERTRUDE KINGSTON, Miss Fanny Holland, and Mr. Frederick Harrison will take part at the Haymarket in the forthcoming production of 'The Manœuvres of Jane.'

THE idea of producing at Terry's Theatre a piece of Mr. F. Torin Blair has been abandoned, and a play by Capt. Marshall, in which Miss Lena Ashwell, Mr. Holmes Gore, and Mr. Bromley Davenport will appear, has been substituted.

THIS evening is now fixed for the production at the Globe of Mr. Hamilton's adaptation of 'Les Trois Mousquetaires.'

THE novelty which is to replace at the Criterion 'The Liars' is in rehearsal. It is by Messrs. Louis Parker and Murray Carson, and is not as yet definitely named.

MR. CHURTON COLLINS's edition of Greene's 'Plays and Poems' is, we hear, almost ready for the press, and its early appearance may be looked for. It will be in two volumes, and the biographical portion contains much new and important information about Greene. It will be published by the Clarendon Press.

A SECOND, and it is hoped final, operation for cataract has been successfully performed upon Mr. Toole, who is, however, necessarily confined for a time within doors.

THE afternoon representations at the Lyceum of 'Pelléas and Mélisande' are fixed for October 29th and November 5th.

MR. JOHN DAVIDSON is said to be translating 'Cyrano de Bergerac' for Sir Henry Irving.

MISCELLANEA

Aristophanes' 'Acharnians,' l. 924.—The passage in the 'Acharnians' about the destruction of the Athenian dockyards by means of a *τίφη* and a *θρυαλλίς* has almost a literature to itself. But I cannot find in any edition of Aristophanes to which I have access an emendation of l. 924 which would, by the addition of the one letter *φ*, completely restore the present corrupt text. Lines 923 and 924 now run:—

κίπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἀπαξ,
σελαγοῖντ' ἂν αἱ νῆς.

It is obvious that αἱ νῆς is not Attic (any more than the v.r. αἱ νῆς). Other MSS. read αἱ νῆες, but this will not scan. The scholia, however, cast some light on the difficulty: κίπερ λάβοιτο: ἐὰν ἄψηται, φησί, μόνον, εὐθὺς καίονται. σελαγοῖντ' ἂν: αἱ ναὺς δηλονότι.

The editors recognize that this proves that the scholiast had before him a reading in which, instead of αἱ νῆς, some word meaning "immediately" occurred. Therefore some of them read εὐθὺς. But αἰφνὺς seems so obviously the true reading, and to account so completely for the corruption αἱ νῆς, that I cannot help believing that it must have been thought of long ago, though I can find no mention of it in the current editions. (One of the chief authorities on Aristophanes tells me that the emendation is new to him.) The word is fairly common in later Greek, and I can see nothing in its formation to lead me to think that an Attic writer might not have used it on occasion.

Since writing the above, I am told by a friend that he thinks my emendation was suggested in a back number of *Hermathena*, the Dublin University magazine. I am unable to trace the number, but, if he is correct, it verifies my anticipation that the emendation is not a new one. This, if it does not make the emendation any more certain, at any rate suggests the advisability of some English classical journal tabulating the emendations, &c., of students of the various branches of classical learning, so that they may not pass almost unrecorded, as I fear is at present the case.

R. J. WALKER.

TO CORRESPONDENTS.—J. E. M.—C. C. S.—D. F.—R. C. K.—F. C.—W. E. H.—C. E. H.—R. G.—T. G.—T. L.—I. S.—A. C. R. C.—H. G. B.—received.
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